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OF MUSEUMS

VOLUME VI

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MUSEUM WORK

VOL. VI MAY-JUNE, 1923 NO. I

Laurence Vail Coleman, Editor

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THE CHARLESTON MUSEUM—FIRST MUSEUM FOUNDED IN AMERICA

THE MARCH OF MUSEUM PROGRESS

By Paul Marshall Rea

Director, The Cleveland Museum of Natural History

MUSEUMS hold an important place among the distinctive institutions that have expressed the spirit of America and contributed to its growth. The museum idea is older than the nation, for it was conceived in 1773 and nurtured by the statesmen as well as the scientists of the Province of South Carolina. But more important still, the museum movement must be regarded as an integral part of the birth of the American nation, for it had its beginning as an expression of the desire for intellectual independence that is fundamentally of equal importance with the political revolution.

The Functions of Museums

As the movement spread throughout the country, museums have been important and necessary factors in fostering scientific progress and the spread of learning and culture. From their inception to the present day they have had two functions—one, the preservation and technical study of objects; and the other, the interpretation of these objects to the people. The balance between these two functions has varied endlessly with time and place.

Examples of the technical function have been many. Concentration upon researches by the Philadelphia Academy of Natural Sciences, by the museums of Harvard, Yale and the State of New York and by the National Museum has enabled America to make large contributions to the world's knowledge of the natural history sciences. Museums have preserved objects that are documents of history. Museums of art have served their special devotees the comparable purpose of an anchorage for technical studies in art, history and execution.

But museums have equally been inspirations to the people. An amazing public interest centered in the Peale Museum in Philadelphia in the closing decades of the eighteenth century and especially in The Charleston Museum during the first quarter of the nineteenth century; while, for two decades more, college museums of natural history continued to play a dramatic part in molding the intellectual life of the time, for they were the laboratories of the natural theology of those days and were triumphantly drawn upon for demonstrations of design in nature. Museums of history have rarely realized their possibilities, yet they have their inspirational value by furnishing the basis for a vivid portrayal of the lives of our ancestors. Museums of art have

reflected the love of beauty that attained expression with the increase of wealth in the second half of the nineteenth century, and their influence upon the cultural development of the nation is unique.

So from the first, there has been the technical function and the inspirational mission of museums, but an essential to the full fruition of museum work has always been a clear realization of the coordinate importance of these two aims. Whenever the more technical function has predominated, financial support has been difficult to obtain and the work has languished; whenever high professional standards have been sacrificed to undue popularization, decadence has ensued.

In recent years the natural balance of these two purposes has found expression in a new type of museum, rich in promise of expanding service. Its outstanding characteristic is its broad public purpose. It is no less true than its predecessors to high ideals of art or science, but it acquires its social significance by adding to this obligation the broadly humanitarian purpose of interpreting its subject to the people. It is essentially a popular university. Its purpose is the advancement of knowledge and the enrichment of the life of the people. The country needs and has abundantly shown that it will welcome more museums of this type.

A Common Cause

The experience of a hundred and fifty years proves clearly that all museums have in common fundamentally similar purposes, methods and ideals—differing only in detail according as their subject may be art or history or science. Therefore, a second indispensable condition precedent to the full fruition of the museum idea would seem to be a realization that all museums must develop as parts of one movement and must maintain close and sympathetic contact and cooperation for the purpose of imprinting their full influence on American life. In fact, however, museums are still trying to do as local institutions much that could be done more effectively by cooperative action. We should take thought that the experience of each museum may be placed more readily at the service of all and especially should we keep constantly in mind the broad significance of American museums in the life of the people and so be moved to unite the strength of our individual institutions in the work of educating a national consciousness of the value of museums. We should prepare to assist in the creation of new museums and in their nurture. Every museum that fails to be inspired with high ideals of the common cause, or fails to do its part in the development of that cause, is hindering the progress of the museum movement. Every museum that participates in the movement for a larger place of museums in the life of the

people will benefit from the contacts made through this cooperation and in the more favorable conditions that will come with increased public appreciation.

A unified museum movement will work to the end that the splendid service now being rendered by a limited number of museums to a limited number of American cities may be extended ultimately to all communities. The idea is not new, for ninety-nine years ago an editorial in the Charleston, South Carolina, *Courier* asserted that "In these enlightened times a public museum is as necessary an appendage of a city as a public newspaper or a public library." The truth of this statement is being demonstrated by the public museums of our time.

An Instrument of Progress

Some two decades ago there was created an association "to promote the welfare of Museums, to increase and diffuse knowledge of all matters relating to them, and to encourage helpful relations among Museums and those interested in them." The American Association of Museums has already accomplished its minor purpose of overcoming the personal isolation of individuals in museum work, but it is only now attacking its major problem, which was clearly the outstanding object of the Association at its inception—the overcoming of institutional isolation.

On this, the sesqui-centennial anniversary of American museums, our Association is inspired to undertake a broader service for the benefit of museums and for their larger participation in American life. The financial support necessary to this larger purpose has come for the most part from friends of museums rather than from museum treasuries, but ultimate success will depend upon the degree to which museums themselves give their financial support. The present effort must be a demonstration of the value of cooperative effort to every museum. We must show our faith in our own cause by institutional participation in the cost as well as in the results. Institutional isolation can be broken down and the strength of a national movement can be created by the larger participation of museums as institutions in the Association of Museums. The museum cause requires more than the support of museum employes. It requires the support of the museums themselves, of their trustees and of their members and friends. The united effort of all these may confidently be expected to accomplish more in a decade than would half a century of isolated endeavor.

The pioneers of today may look forward to seeing not only the growth of a greater profession but also a splendid series of institutions closely bound together for a common altruistic purpose and exerting an influence beyond

our powers of imagination. We may confidently expect that museums, in spite of their age, are just at the threshold of a great expansion during the present century. The time is not far off when museum service will be rendered to the whole people of the United States. The day is coming when there will be adequate museums in all cities of moderate or large size in this country, and when each of these museums will have a natural sphere of influence within a radius of fifty or one hundred miles wherein there may be local or branch museums through which the service of the central institution will be extended to the people of that whole territory. When these spheres of influence become tangent to one another a national museum service will be accomplished.

By holding fast to the ideals that have grown out of a hundred and fifty years of experience, by readiness to study the lessons of that experience, by fostering the growing consciousness of a professional bond among museum workers and a bond of common purpose among museums, by educating public sentiment to appreciate the significance of museums, and by assisting in the development of new museums of the best type, we may hasten the day when a public museum will in fact be as necessary an appendage to a city as a public newspaper or a public library.

ARTS AND INDUSTRIES BUILDING OF THE NATIONAL MUSEUM — THE NEW OFFICES OF THE ASSOCIATION ARE IN THE TOWER AT THE EXTREME RIGHT

THE INTER-MUSEUM MOVEMENT

By Laurence Vail Coleman

THE American Association of Museums has come into possession of the better part of one hundred thousand dollars. Its long projected headquarters are in operation. The museums of America have at last an active agency working in their common cause.

This development has been made possible jointly by The Laura Spelman Rockefeller Memorial, by museums and by individuals—some of whom are members of museum boards. The Buffalo Society of Natural Sciences and The Buffalo Fine Arts Academy, The Cleveland Museum of Art, The Cleveland Museum of Natural History, The Pennsylvania Museum, the City Art Museum of St. Louis, The Children's Museum of Boston, The Charleston Museum, The American Museum of Natural History and the Children's Museum of Brooklyn have been the largest supporters among museums. Mrs. Harmon August, William Sloane Coffin, A. Lincoln Filene, V. Everit Macy, John Wells Morss, Frederic B. Pratt, George D. Pratt, Henry R. Towne and Felix Warburg have given generously. Credit is due also to those

members of the Association who made smaller but none the less generous contribution at the recent Charleston meeting of the Association.

Moral Support

The new enterprise has moral backing beyond the circle of those who have given it financial support. As soon as plans for national headquarters began to take form, offices at the United States National Museum were offered by the Smithsonian Institution, and they are now occupied by the Association. This indorsement has not only given the enterprise higher standing, but also it has helped to bring the campaign for funds to a successful culmination.

More recently the General Education Board voted its co-operation in order that a survey of museums in Europe—which is being financed by the Board—might be conducted under the partial auspices of the Association. As a result the new Director of the Association sailed for Europe on June 9th and will remain abroad for some months to study museums with particular reference to educational and economic service in the field of industrial art.

These various marks of recognition have added greatly to the momentum of the movement.

A New Era

These developments signal the beginning of a new era for the Association, of course, but much more than that, they are believed to mark the beginning of a new era for the museums of America.

Organization on a national scale to the end of maintaining a staff to work for a common cause has been found highly advantageous by local units in many fields. More widespread interest has attached to industrial and commercial developments along these lines, but the same methods have been equally successful in fields of social, civic, religious and educational endeavor. The recourse by museums to organized cooperation is therefore not surprising, but it is a clear indication of the new trend in museum affairs.

It is unfortunate that no more than a dozen museum corporations have shared to any considerable extent in the financial burden, but it is hoped that the three-year demonstration, which is now assured of support, will bring about more general participation by museums. It is felt that the responsibility will have to be shared in equitable fashion by a majority of active museums before the movement can enter upon the road to permanent success. However the work is now afoot and the future will depend upon what transpires during the next three years.

The new organization has set itself to serve museums both directly and indirectly. Direct service will be shaped somewhat by specific demands but

in any event an ever-increasing fund of information and experience will be placed at the disposal of museums and there will be an ever-widening range of volunteered effort to assist in local work. This last plan will come to full fruition when a field staff is developed. Indirectly the Association will serve museums by studying general problems and by tilling the soil of public opinion in which museum support has its roots. The benefits will accrue to all museums, whether or not they have helped to launch the work and in fact whether or not they intend to take advantage of it. The Association is working for a cause and not for its group of supporters, but it is only just that those who have made progress possible should have special attentions.

The program of work includes many plans which will require years for their reasonable outworking, but the whole range of projects constitutes a declaration of purposes.

The Program

I. Propaganda Service for Museums.

To acquaint the American public with the work and aims of museums.

A. Press publicity—news items, articles and special departments in newspapers, magazines, trade papers and house organs.

B. Screen publicity—production and circulation of films and slides showing the value of museums; efforts to induce producers of educational films to utilize museum material.

C. Platform publicity—establishment of a board of lecturers made up of trained museum workers willing to give an occasional lecture for the Association in places where such a lecture would help to stimulate interest in museums; lectures by the field secretary.

D. Exhibit publicity—participation in expositions to the extent at least of showing a traveling exhibit to convey the museum idea and to show the value of a museum to the community, to industry, to schools, etc.

E. Organization publicity—enlisting the active interest of communities and of various organizations with a view to inducing the establishment and development of museums in every community and of special museums under the auspices of industrial concerns and other organizations.

II. Publication Service.

To make available the results of headquarters service, field surveys and research and to supplement the propaganda service.

A. Technical publications.

For museum workers and those intimately interested in museums.

1. Museum Work—a class periodical devoted to special articles, technical discussions, news of museums and proceedings of the Association.
2. Monographs—on museum principles and practice.
3. Museum Data—a loose-leaf report service for members, devoted to reference material.

B. Popular publications.

For the general public.

1. Special pamphlets—containing articles which may be useful in quantity to museums for the furtherance of such work as a membership campaign.
2. Popular magazine—to be established later for the purpose of supplementing the propaganda service.

III. Local Service in Field.

To bring to any community the latest museum information from the entire country, particularly with reference to notable support of museums by their respective communities and the establishment of new museums.

A. Personal surveys by field secretary and recommendations concerning such matters as:

1. Membership.
2. Educational work.
3. Publicity methods.
4. Extension work—assistance in preparing plans for correlating museum educational programs with school curricula.

B. Personal assistance of field secretary in such matters as:

1. Membership campaigns.
2. Interviews with local authorities.
3. Talks at meetings.
4. Local publicity.
5. Establishment of museum councils—to consist of officials of museums in one community to secure effective coordination of effort.
6. Establishment of educational councils—to consist of officials of museums, colleges, schools, libraries and other educational institutions to secure a wise and correlated plan for the educational forces of a city.

IV. Headquarters Service.

A. Clearing house between museums and organizations in allied fields.

To avoid duplication of effort and to make mutually available information concerning activities and services such as:

1. Lecturers and lectures.
2. Traveling exhibits.
3. Material for exchange and inter-loan.
4. Slides and films.
5. Expeditions and explorations.

B. Service bureau.

To perform for museums demanded services along lines covered by the clearing house and not already rendered by other organizations, until such time as organizations in appropriate fields may be induced to assume them.

C. Information bureau.

To collect and to disseminate useful information and to foster cooperation and interchange of information between museums; report service to answer inquiries concerning such matters as:

1. Buildings
2. Exhibition.
3. Administrative methods.
4. Educational methods.
5. Publicity methods.

D. Employment bureau.

To supply information concerning available or needed museum workers; to arrange for exchanges of staff members.

E. Cooperation with foreign associations of museums.

To foster international relations.

V. Advancement of Museum Science and Practice.

To foster research and the training of museum personnel.

A. Research.

1. Study and analysis of museum problems and, if possible, formulation of general principles.
2. Effort to induce study of museum problems by research students and organizations.

B. Personnel training.

1. Studies and committee work to outline courses of undergraduate and graduate study in museumology.

2. Efforts to secure introduction of such subject matter into college undergraduate courses in education, art, history and science.
3. Cooperation with universities to establish graduate work in museumology.
4. Studies and committee work to outline training courses to be conducted in museums.
5. Efforts to secure establishment of such training courses in museums.
6. Vocational guidance for students and apprentices.

Immediate Plans

The Association must occupy itself first with those projects which are most pressing and which promise to produce early and notable results, for the ultimate success of the new work will be determined largely by the wisdom and the effectiveness of efforts during the next few years.

There is a marked demand for publications, and particularly for a periodical of high type, and so the first duty will be to develop Museum Work.

The second task is to set afoot researches and surveys of museum principles and practice, not with a view to standardizing but rather to placing before the profession new and consolidated information as well as the results of analyses of those data by specialists in consultation with experienced museum men. Already a study of finance and accounting is begun and as time goes on it is hoped to cover one branch after another of museum work.

Thirdly, it is planned to develop at headquarters an information bureau to collect and so to organize museum experience that facts may be readily available to museum workers. In this category is, of course, employment information.

The fourth undertaking, for the present, will be an effort to bring the American people by a variety of means to a better understanding of museums and to a greater sympathy with their work.

The Staff

Charles R. Richards, a man of rare attainments and distinction as an educator has been appointed as Director of the Association. In recent years Professor Richards has been Director of Cooper Union.

During his first year with the Association, the Director will be on leave in order that he may make the survey of European museums, and the Secretary who has now become a resident member of the staff, will initiate the work.

In Retrospect

The rebirth of The American Association of Museums has not been sud-

den. Now that a degree of success has been attained it is interesting to reflect that almost two decades ago the Association was created primarily for the purpose which now seems about to be realized, but within a few years after its inception it had become a society of museum workers, with its duties to institutions quite forgotten save by a few.

Five years ago the original chief purpose had come once more to serious consideration, and by that time had shaped itself more definitely than ever before. However, funds were not then to be found, for the idea had yet to demonstrate its soundness to the great majority which still looked at it askance.

Four years later—or about a year ago—the Association had adopted into its platform a plan for national headquarters. Confidence in the idea had spread and concerted efforts were afoot to raise a relatively small sum of money to finance three years of work. Six months ago efforts to raise the small fund had shown the need of a much larger amount to do justice to the venture, and in due time The Laura Spelman Rockefeller Memorial offered to provide the nucleus of support for three years. Now the necessary money has been found, and eyes are fixed upon the future and minds are occupied with visions of museum service that will shape a new era in the history of education.

THE CONFEDERATE MUSEUM AT CHARLESTON

HAMPTON—A TYPICAL PLANTATION HOME

HIGH POINTS OF THE CHARLESTON MEETING

WHEN President Whiting rapped the gavel in Charleston on the morning of April 4th, the eighteenth annual meeting of The American Association of Museums came to order and everyone there was convinced that attractiveness of meeting place and interest of program alone determine attendance, for despite the distance that most of the delegates had traveled, one hundred and sixty-three people were registered.

The meeting continued for three days—the mornings being given over to business and sectional sessions, and the evenings, except for the first, to general sessions. For two days following the meeting, Charleston provided the most novel entertainment that has ever enhanced a meeting of the Association.

During the sessions attention was divided almost equally between general museum affairs and the one hundred and fiftieth anniversary of the founding of The Charleston Museum—which notable event had brought the Association to Charleston at that time. This double interest gave the meeting double charm. An account in sequence of events can give but a poor impression of the meeting, for only memory can record the succession of pleasures which were enjoyed, but a few of the high points may be of interest to all.

The anniversary celebration of the first afternoon brought many friends of The Charleston Museum from miles around and some from neighboring

states. It was an impressive occasion—paying homage to the past and to those illustrious Charlestonians whose vision had founded a museum in American only twenty years after the British Museum had been born and paying tribute to the present and to the two Charlestonians by adoption whose skill and energy as Directors of the Museum have done so much to make it what it is.

Plan for National Headquarters

The informal report of Mr. Hamlin, as Chairman of the Committee on Association Finance, was the first mention of a subject which came up at almost every session.

Mr. Hamlin—"Mr. President, Ladies and Gentlemen: When we first considered enlarging the scope of the Association, we had in mind the raising of a fund of $10,000 a year. I early visited the presidents and directors of the museums in Chicago, Detroit and Cleveland and found very great interest, and rather surprising support on first blush. However there seemed to be a desire that we extend our program and make it a little more comprehensive. Some of the people with whom I talked felt that it would be advisable to have a field man, who could visit museums throughout the country carrying the message of latest developments.

"From my visit to those western cities I went to Philadelphia and Mr. Langdon Warner arranged a very delightful luncheon at which the matter was discussed with a number of leading citizens interested in the museums of Philadelphia.

"Then I happened to get in touch with Dr. Beardsley Ruml, Director of The Laura Spelman Rockefeller Memorial. Dr. Ruml became very much interested in the project of enlarging the scope of The American Association of Museums and he too suggested that we extend our program. He felt that the ten thousand dollars a year which we were seeking was not enough.

"Through the kindness of a very charming and delightful man in New York, the late Mr. Charles D. Norton—a man whose recent death has been a great blow to many civic movements in the City of New York—a luncheon was arranged and was attended by officials of The Metropolitan Museum of Art and The American Museum of Natural History, and also at that luncheon the sentiment was that we should enlarge our program.

"Immediately after that luncheon Dr. Ruml requested that we present a memorial to his fund. Mr. Whiting and I drafted one which resulted finally in a grant of ten thousand dollars a years for a period of three years on condition that we meet that grant with fifteen thousand dollars the first year, and twenty thousand dollars the second and the third years.

"In the meantime I had a very happy visit in Washington, meeting with Secretary Walcott and Mr. Ravenel of the Smithsonian Institution. These gentlemen, who are much interested in the Association, showed me very splendid offices in the Arts and Industries Building of the National Museum and announced that these offices would be at our disposal without payment of any rent. (*Applause*).

"So after all these things happened it was apparent that we ought to make the best effort we could to meet the requirements of the grant. That involved obtaining pledges of $15,000 for the first year, and also pledges of the same amount for the two ensuing years. We had learned that Dr. Ruml would then be satisfied of our ability to raise the extra $5,000 for the second and the third years, and the gift of The Laura Spelman Rockefeller Memorial would become operative at once.

GENERAL VIEW IN THE CHARLESTON MUSEUM

"We have now obtained what amounts to pledges of a little over half of the $15,000 sought, and I believe that a little strenuous effort on the part of your Committee and officials, and perhaps also on the part of our many friends and members, will bring this task to a point where we can notify the Memorial that we are prepared to satisfy their conditions and then we can take advantage of the offer of Secretary Walcott and Mr. Ravenel and open our offices in the Smithsonian Institution." (*Applause*).

This matter of the establishment of national headquarters came up again in the course of almost every session, but no general attention was given to it after Mr. Hamlin's report, until the second morning of the meeting. Then three sections—of Art, History and Science—considered the proposed program of work simultaneously, and each section approved it, after a morning of discussion.

At the completion of his address on that same evening, the President made the following statement.

An Announcement

President Whiting—"I am happy indeed to be able to say that we have gotten so far with the outworking of our plan that I can make a very significant announcement.

"Professor Charles R. Richards, until recently the Director of Cooper Union in New York, is known as a man who has been widely and wisely interested in broad educational problems for many years. He has had interest and experience in museum work and all of us who are looking forward to this great development feel that it needs a man of just such interests, a man of just such high intelligence and keen educational understanding to initiate what we hope to accomplish.

"We have talked with Professor Richards, who tells us that he would consider the acceptance of the directorship of The American Association of Museums, if the plan which we have under way can be carried forward.

"I also can announce that if our project succeeds our present Secretary, Mr. Laurence Vail Coleman, will be prepared to consider the new position of Secretary. If the plan should work out so that an early beginning may be made it will not be possible for Professor Richards to give more than a portion of his time to the work for the next year, as he will be engaged in a study of European museums for the General Education Board—a work which has just been endorsed by this Association and which will be carried on in part under our auspices. Under Mr. Coleman's able direction however, the work can go forward just as soon as its financial backing is assured.

"Mr. Coleman is so keenly interested in this proposition that he has made a very remarkable offer to the Association. He says that if we can raise a special fund to provide for travelling expenses, he will secure a leave of absence from his museum for a month to go about the country explaining our project in an effort to raise the money necessary to put the plan into operation.

"I feel that this offer is so important that I am going to do something which is not usual at our meetings. I think we have reached a great crisis and I am going to see if it is not possible for those of us who are here either to make pledges personally to this fund or to agree to go home and raise a certain amount towards it. I am prepared to make a personal pledge of one hundred dollars toward the fifteen hundred dollars which will be necessary. The money will be used for traveling expenses, or if the fund is raised quickly so that all of this money is not necessary, the unexpended balance will go towards the support of the new program."

Pledges aggregating eight hundred dollars were made in close succession. The following individuals—Mrs. J. C. Bradford, W. A. Bryan, Anna B. Gallup, Delia I. Griffin, C. J. Hamlin, H. R. Howland, Florence N. Levy, J. D. McIlhenny, P. M. Rea and Douglas Stewart—and the Women's Auxiliary of the Children's Museum, Brooklyn, made pledges.

The floor was then given to a member.

Mr. Madison—"I do not feel that I can meet these larger sums, but I should like just to say a word before offering a smaller contribution. I have been coming to the meetings of the Association for the last fifteen years. I have made it a point to attend the meetings whenever I possibly could, in the early years even paying all of my expenses. I feel that as an individual I owe to the Association a debt I cannot repay. I have grown immeasurably every time I have come to meet with these museum people. Now that is the individual's side, and this Association is proposing to do for the museums of the country what it has been doing for me for the last fifteen years. As an individual member of the Association I should like to contribute fifteen dollars."

Mr. Johnson—"I represent the outside class—the unwashed. I come as one interested in a museum, but not with the mark of professional distinction upon me. It is an imposition upon the professional element to make them raise money for the benefit of museums and so as a representative of the Cleveland museums, I am obliged to insist that our two directors withdraw those pledges of one hundred dollars each. They cannot afford it, and we are not going to permit it.

GIBBES MEMORIAL ART GALLERY

"I recommend to the rest of you that you go home and tell your trustees that you got excited here and pledged a great deal more than you could afford.

"So if you will take off two hundred dollars, Mr. Secretary, the Cleveland museums, represented here also by Mr. Norton and Mr. Bicknell, will give the rest." (*Prolonged applause*).

Mr. Hamlin—"I wish I had some more of my trustees down here."

Mr. Rea—"I wish there might be more trustees of museums present at all our meetings. I have wished this for eighteen years, and I shall continue to wish it until our trustees are as largely represented as the staffs of museums.

"This Association was founded for the benefit of museums as well as museum workers. I think it is extremely unfortunate that until very recent years the trustees of museums have not participated in these meetings. I believe it will be a very great stimulus and encouragement to every museum worker to sit, on at least one occasion of the year, side by side with his trustees while both think of some of the problems that the staff has to consider from day to day and that the trustees act upon at quarterly meetings. I believe it will be inspiring to trustees to have this intimate contact with the problems and the ideals of those who carry on the daily work of museums. All need contact with one another and with similar groups in other museums. The Association meetings should be the greatest stimulus of the year to all the participants.

"I am very happy that there are at this meeting more trustees than ever before, and I hope their number may be greatly increased with each succeeding year."

Dwight Franklin then offered one of his groups, "The Pioneers," to be sold

for the benefit of the Association, and it was purchased immediately by the Buffalo Society of Natural Sciences. With this the session was adjourned.

On the morning of the following day the subject was re-opened from the floor and at the suggestion of Mr. Bach an opportunity was given to those who wished to make smaller pledges for the sake of having an active part in developing the Association. As a result a total of three hundred and thirty-five dollars was pledged by the following persons: R. F. Bach, I. S. Coffin, C. O. Cornelius, Nelle A. Curry, Mrs. Stelle M. Denny, Alice A. Driggs, H. S. Eddy, I. T. Frary, Mrs. Kathryn B. Greywacz, Arthur Hollick, O. E. Jennings, Alice W. Kendall, F. L. Lewton, J. A. MacLean, Caroline M. McIlvaine, L. P. Mengel, Agnes L. Pollard, Mrs. Marion Rasmussen, Remi Santens, H. I. Smith, C. R. Toothaker, Margaret Tucker, Mrs. John O. Williams and the Misses Elizabeth E., Florence A. and May Belle Williams. Not all of these pledges were small.

Thus the enthusiasm of members of the Association and their devotion to an ideal made possible the final effort in the campaign which had been started years before.

Hoover Is Interested

An interesting commentary on the project is a letter from Herbert Hoover which was received by the Secretary just before the meeting and was read to the Association.

Mr. Hoover said in part: "I was especially glad to hear that you are initiating a national museum movement. Coordination of effort of individual units of national institutions, such as museums, through a national association, will unquestionably be beneficial to the units and to the public. I believe very strongly in national associations that draw together their members on policies helpful to the public in general, and I therefore believe that your Association, in beginning a program of such constructive effort, will be making a distinct forward movement.

"The Department of Commerce is particularly interested in seeing some coordination of the work of commercial museums and exhibits, and I hope that you will keep me informed of this."

New Board of Advisors

Second in importance as bearing upon the policy of the Association was the decision to constitute a Board of Advisors to the Council. As explained by President Whiting, this Board is to be for the purpose of bringing together a number of important men who in many instances have not the time to serve as councilors but whose advice is needed. It is planned to invite to membership on the Board, men from different parts of the country who will be willing to meet once a year with the Council. More men of large affairs, so many of

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whom are trustees of museums, will so come to know about what the Association is doing and what it means to the museum movement.

It was also voted to conduct a membership campaign, and to this end the Council appointed a Committee on Membership, geographically selected, with Harold L. Madison as Chairman. The Committee is to be enlarged and later its complete personnel will be announced.

The sentiment has often been expressed that the Association is faced with the problem of influencing the historical museums which in so many instances are relatively inactive. Therefore an action at the history session is especially important. A committee was appointed to report to the Secretary of the Association on a program for the participation of historical museums in the general program of the Association. This Committee on Historical Museum Activities is as follows:

Theodore T. Belote, United States National Museum, Chairman.
Willoughby M. Babcock, Minnesota Historical Society.
Paul M. Rea, Cleveland Museum of Natural History.
Frank H. Severance, Buffalo Historical Society.
Caroline M. McIlvaine, Chicago Historical Society, Secretary.

In view of the increased usefulness of the Association, it was voted to take

preliminary steps before the next annual meeting to bring up for a vote the question of amending Chapter 1, Section 1 of the By-Laws, with a view to increasing the dues of active members from three dollars to five dollars a year.

Work of Committees

Special mention should be made of the continued admirable work of Delia I. Griffin, Chairman of the Committee on Sectional Meetings. The New England Conference was held last year at St. Johnsbury, Vermont, in October and was attended with the usual success.

Two newly appointed committees—on Ethics and on Finance and Accounting—rendered preliminary informal reports which drew particular attention to their work. In closing his report for the Committee on Finance and Accounting, the Chairman made some general remarks.

Mr. Rea—"In all of these studies by committees, under the new plan of the Association, I believe that an individual, for the sake of efficiency, should tabulate the data and draw the first conclusions. Those conclusions should then be submitted for review to a committee and be made to express the sentiment of the small group. Then, it seems to me, they should be considered by a still larger body.

"In no case should they be regarded as embodying a standard of practice, but I hope that they will point the way to an opportunity of which we shall all avail ourselves, to make some modification for the sake of cooperation.

"I have many and many a time wished that I were in position to wire the Secretary of the Association to send me the report on accounting, or membership or one of a thousand other things. It would be a great time-saver if we could once consolidate the material that is available."

Technical Program

The technical papers and discussions bore about equally upon the work of museums of art, science and history. Simultaneous sessions devoted to problems in the three fields were held as they have been at past meetings and consequently an opportunity was afforded for very intimate discussion. The result of this in the History Section has been noted.

The paper with which the technical program commenced took the form of a brief announcement.

Professor Richards—"Mr. President and members of the Association: I want to express my appreciation of your courtesy in giving me the opportunity to announce that since the publication not long ago of the report upon Art and Industry, the General Education Board, has become rather deeply interested in the whole matter of applied art in America and this interest has led them to consider the development of a further and related study, namely a study of the development, organization and methods of industrial art museums and also of industrial museums in Europe together with a report upon the relation of the findings to American conditions.

"I need not enlarge before this audience, upon the significance of those museums in Europe.

THE PARTY AT THE SANTEE GUN CLUB

They have reached a very important development there, both as educational factors and in their service to the industries and it is with reference to these two factors that the General Education Board is mainly interested in this survey. I think you will all agree with me that these two types of museums are important elements in a comprehensive national educational system.

"This contemplated study is to include the purposes, scope of collections, floor plans, important details of arrangment, organization, expenditures, nature of support, relation of the institutions to modern applied art, relation to schools, relation to manufacturers and the frequency and nature of temporary exhibitions.

"In our country industrial exhibitions or fairs are becoming of increasing importance and so it is proposed to study also the corresponding institutions in Europe. National and local fairs of various kinds have been a very important factor in the economic life of Europe, and it is believed that these growing institutions in our own country form a natural part of our education and exhibition opportunities.

"I hope that the prosecution of this undertaking will have the cordial cooperation and assistance of The American Association of Museums." (*Applause*).

At the close of Prof. Richards' remarks Mr. Bach offered the following resolution for the Council:

WHEREAS, It has been learned that the General Education Board of New York City is contemplating a comprehensive study of European museums of industrial art and of industrial museums, to be followed by a report upon the possibilities of such museums under American conditions; therefore, be it

RESOLVED, That The American Association of Museums express to the

General Education Board its earnest hope that this study will be authorized shortly and its willingness to cooperate in forwarding such an undertaking in any way that lies within its power.

The resolution was carried unanimously.

Charleston's Entertainment

It was Charlestonians and Charleston who chiefly made the eighteenth annual meeting what it was. From the time that Dr. Kollock welcomed the Association in the name of the Museum until the company dispersed five days later, there was a succession of attentions which will stamp the occasion indelibly in the minds of our members and their guests.

At noon of the first day a luncheon was given by the Museum and in the evening a dinner by the Trustees. The dinner was in South Carolina Hall and was followed by an original playlet written to give a human touch to the facts surrounding the establishment of the Museum in 1773, and to show how closely the birth of the first museum was linked with the founding of our country. Several of the parts were taken by direct descendants of the characters.

This was followed by a series of receptions in five charming and historic homes where, to the delight of the guests, they were permitted to inspect the rare furnishings. The following afternoon the party was taken by automobile to visit beauty spots in the environs of Charleston. Visits were made to the William Aiken-Rhett House, the best surviving example of a Southern city home of the period before the War between the States. Admission to Magnolia Gardens was presented by a Charlestonian and at the equally charming Middleton Place, the owners, Mr. and Mrs. J. Pringle Smith, entertained the group. Runnymede was visited, as well as the old St. Andrews Parish Church.

The third afternoon was occupied by a tea at the Confederate Museum as guests of the United Daughters of the Confederacy, a tea at the Old Exchange Building where the Daughters of the American Revolution entertained, and a third tea in honor of Miss Mechlin, Secretary of The American Federation of Arts, at the Gibbes Art Gallery. The party was also entertained at the Brewton-Pringle House by the Misses Frost.

To cap the climax, the entire company was taken for a week-end house-party on the Santee River. By boat and motor-car the people were in fact transported forty miles, but in feeling the journey was back through fifty *years* and more, for the destination was the scene of the plantation life of long ago. The printed program gives the bare facts but no words can tell the story of the emotional experiences of those who made the trip.

The meeting was unique, and one could not better speak for those who attended it, than did the Committee on Resolutions.

WHEREAS, From the time of our arrival, through each succeeding day, the citizens of Charleston have ministered to our material, intellectual and spiritual entertainment; and

WHEREAS, We have enjoyed delightful banquets and luncheons, have been entertained in historic homes, where the glories of the past have been united with the graces and graciousness of the present, and out of doors have been enraptured with the beauty of nature; and

WHEREAS, We recall with fond pleasure previous meetings of our Association held in cities from the Bay of San Francisco to the Bay of Boston, all of them memorable, because of kindnesses shown us, but in none of which has our happiness been so great as here in Charleston, where it has appeared that nature has vied with man in giving us welcome, and that the beauty of the flower, the majesty of the tree, the stretch of gray march, the river, and the ocean, the personality of men of former time, and the kindness of our present hosts have united to make an impression which will never fade from our memory; therefore, be it

RESOLVED, That The American Association of Museums as a body and its members as individuals express sincerest appreciation of the gracious hospitality.

AN OPEN LETTER

A happy aftermath of the meeting was an open letter from the Trustees of The Charleston Museum, which was dated May 15, 1923, and which read as follows:

To the Members of The American Association of Museums:

Gentlemen:

At their first meeting after the Eighteenth Annual Meeting of The American Association of Museums in Charleston, April 4th to 8th, 1923, the Trustees of The Charleston Museum reviewed with enthusiastic appreciation the inspiring sessions of the Association convention, the new knowledge of museum ideals which they had gained, the spirit of cooperative effort which they had come to share and the delightful personal contacts which they had formed and are hoping to maintain.

As trustees of The Charleston Museum they could feel only the greatest satisfaction and happiness in having had the members of the Association as their guests, and were free in expression of their belief that never could any guests confer more grace upon their hosts, and outspoken in a very special appreciation of the part which the officers and council of the Association contributed to the success of their one hundred and fiftieth anniversary celebration. They thereupon voted that the President of The American Association of Museums for the Charleston meeting would be *in perpetuum* an honorary member of The Charleston Museum, this membership to stand as a permanent record of their sense of a bond established between the oldest museum in America and the associated museums of all America.

In all future membership lists of The Charleston Museum this membership shall read:

Honorary Member

Frederic Allen Whiting, President, The American Association of Museums,
Charleston Meeting, 1923.

The Trustees further wish, in the name of the people of Charleston, to thank the members of The American Association of Museums in attendance here for the many demonstrations of appreciation by the Association, as a body and individually—in the Resolutions presented at the time of the meeting, in the marks of generous interest extended to the Museum itself and in the countless letters received since their departure, all showing a spirit which has made their visit stand out in the minds of our people as no other gathering of guests in our midst has ever done.

Very truly yours,

(*Signed*) E. A. Simons,
Secretary of the Board of Trustees, The Charleston Museum.

And so passed into history the one hundred and fiftieth anniversary of the first American museum, the seventeenth anniversary of the old American Association and the birthday of the new one—a memorable occasion marked by memorable experiences.

PROGRAM OF THE CHARLESTON MEETING

The complete program of the Charleston meeting has not previously been brought together in print, nor has any part of it been published in permanent form. As a record of the meeting as it was carried out, the program is therefore presented here.

THE PROGRAM

Wednesday, April 4th

9.30 A. M. Registration at The Charleston Museum.

10.00 A. M. General Session at The Charleston Museum.
Address of Welcome by Dr. Charles W. Kollock, President of The Charleston Museum. Response by President Frederic Allen Whiting.
Transaction of Business.
Announcement of a New Project. Charles R. Richards, Former Director of Cooper Union.

12.30 P. M. Luncheon at The Charleston Museum.

1.00 P. M. After luncheon at The Charleston Museum.
Demonstration of installation methods. Henry S. Libby, Director of Libby Museum.

4.30 P. M. Anniversary Session at The Charleston Museum. The public is invited.
Address of Welcome by Hon. John P. Grace, Mayor of Charleston. Response by President Frederic Allen Whiting.
Address. Mrs. Ashley Hulsey, of Charleston.
Address. Paul Marshall Rea, Director of The Cleveland Museum of Natural History, Former Director of The Charleston Museum.
Music.

7.30 P. M. Supper in South Carolina Hall. Guests of the President and Trustees of The Charleston Museum. Historical Tableau.

9.00 P. M. Informal Receptions in old homes of Charleston.
Receiving: Mr. and Mrs. William H. Dunkin, 59 Meeting Street; Mrs. Thomas Pinckney and Miss Josephine Pinckney, 21 King Street; Prof. and Mrs. Earle Sloan and Miss Annie Sloan, 64 South Battery; Mr. D. E. Huger Smith and the Misses Huger Smith, 69 Church Street; Hon. and Mrs. Arthur R. Young, 72 Tradd Street.

Thursday, April 5th

10.00 A. M. Sectional Sessions for discussion of the tentative program of The American Association of Museums.
Art Section at Gibbes Art Gallery. Chairman: Frederic Allen Whiting, President.
Science Section at Gibbes Art Gallery. Chairman: Chauncey J. Hamlin, Vice-President.
History Section at Old Powder Magazine, Headquarters of Colonial Dames. Chairman: Laurence Vail Coleman, Secretary.

12.30 P. M. Luncheon at The Charleston Museum.

1.30 P. M. Starting from The Charleston Museum by automobile:
Visit to William Aiken-Rhett House—best surviving example of a Southern city home of the period before the War between the States. Guests of Mrs. Aiken Rhett.
Visit to St. Andrew's Parish Church.
Visit to Magnolia Gardens on Ashley River Admissions presented by Mr. W. Roscoe Bonsal.
Drive through Runnymede. Estate of C. C. Pinckney, Jr.
Visit to Middleton Place. (Miss Amy Lowell wrote of this place: "Step lightly down these terraces; they are records of a dream.") Guests of Mr. and Mrs. J. J. Pringle Smith.

8.15 P. M. General Session at The Charleston Museum.
Presidential Address. Frederic Allen Whiting.

The World War and the Historical Museum. Theodore T. Belote, Curator of the Division of History, United States National Museum.

Friday, April 6th

10.00 A. M. Sectional Sessions at The Charleston Museum.

Art and Science Sections. Chairman: Harold L. Madison, Curator of Education of the Cleveland Museum of Natural History.

What the Designer Wants from the Museum of Art. Charles R. Richards, Former Director of Cooper Union.

Reaching Beyond the Neighborhood. Delia I. Griffin, Director of Children's Museum of Boston.

Principles of Museum Education. Rossiter Howard, Curator of Educational Work, The Cleveland Museum of Art.

The Educational Department of an Art Museum: What Is Its Province? J. Arthur MacLean, Director of the Art Association of Indianapolis Indiana.

Three Fundamental Principles of Museum Interpretation. The Chairman.

Popular Museum Publications. Ruth V. Weierheiser, Editor of Hobbies, Buffalo Society of Natural Sciences.

Industrial Museums. Richards F. Bach, Associate in Industrial Arts of The Metropolitan Museum of Art.

History Section. Chairman: Caroline M. McIlvaine, Secretary of Chicago Historical Society.

Functions of the Historical Museum. The Chairman.

The History Museum. Theodore T. Belote, Curator of History, United States National Museum.

Educational Requirements for Historical Museum Work. Frank H. Severance, Secretary of Buffalo Historical Society.

Training of Historical Museum Personnel. Willoughby M. Babcock, Jr., Curator of Minnesota Historical Society.

Educational Work of one Museum. Rawson W. Haddon, Director of Mattatuck Historical Society.

Shall There Be a History Section of The American Association of Museums? Discussion.

12.30 P. M. Luncheon at The Charleston Museum.

1.30 P. M. Brief General Session for transaction of unfinished business.

2.30 P. M. Tea at Confederate Museum. Guests of United Daughters of the Confederacy.

3.00 P. M. Tea at Old Exchange Building. Guests of Rebecca Motte Chapter of Daughters of the American Revolution.

4.00 P. M. Visit to Brewton-Pringle House. Guests of the Misses Frost.

4.30 P. M. Tea at Gibbes Art Gallery in honor of Miss Mechlin.

8.15 P. M General Session at The Charleston Museum.

The Museum and the University. Richard S. Lull, Director of Peabody Museum of Natural History.

Awakening in Children the Instinct for Creative Art. Mary P. Thayer, Educational Department of Worcester Art Institute.

A Museum of Musical Art. Alice A. Driggs, Founder of The American Museum of Musical Art.

Saturday and Sunday, April 7th and 8th

House Party on South Santee River.

Saturday, 8.30 A. M. Starting from Boat Ferry Wharf by automobile to South Santee, 42 miles from Charleston, Headquarters of the Santee Gun Club and formerly a noted rice plantation. Picnic lunch.

Afternoon. One party boating in the rice field canals and Santee River. Second party into great cypress swamp and heron reserve of the Santee Gun Club. Old plantation industries.

Evening. Oyster roast. Dancing and singing of spirituals by negroes around the fire out of doors. Gentlemen will spend the night at the Gun Club; ladies will be driven to the plantations a few miles away—The Wedge, Fairfield and Hampton, for the night.

Sunday Morning. Further visits to the rice fields and the heron reserve. Opportunity for bird students to do early morning field work.

11.00 A. M. Party at the Gun Club will be driven to the plantations—Harietta and The Wedge.

1.00 P. M. Luncheon at Hampton in the ball room where Generals Charles Cotesworth Pinckney and Thomas Pinckney and their mother and sister entertained George Washington at breakfast in 1791.

3.00 P. M. Visit Fairfield and great live oak at Peach Tree Plantation, and Mazyck's Ferry (primitive type not changed since Washington's time). Return to Charleston.

4.00 P.M.Service at St.James Parish Church.

Chairmen of Charleston Committees

Charles W. Kollock, Ex-Officio.
Laura M. Bragg, General Chairman.
Edward A. Simons, Program and Entertainement.
Ellison A. Williams, Transportation.
Josephine Pinckney, Tableau.
Caroline Rutledge and Mrs. J. H. Carsten Wulbert, Santee House-Party.

Program of the Playlet

1773

AN HISTORICAL INTERLUDE

CAST

Lord Charles Greville Montagu, Royal Governor of the Province of of Carolina — *Mr. Blackburn Hughes*

Eliza Pinckney — *Miss Josephine Pinckney*

Dr. Garden — *Dr. Robert Wilson, Jr.*

Dr. Peter Fayssoux — *Mr. Gordon Miller*

Thomas Heyward — *Mr. DuBose Heyward*

Dr. Alexander Baron — *Mr. Frederick Horlbeck*

Charles Cotesworth Pinckney — *Mr. Charles Cotesworth Pinckney*

Daphne — *Mrs. Blackburn Hughes*

The scene is at Eliza Pinckney's home near Charles Town

EDITOR'S PAGE

THE NEW MUSEUM WORK

MUSEUM WORK is five years old. For five years it has been the voice of The American Association of Museums, but that Association now has undergone so great a change that MUSEUM WORK today is in name alone the MUSEUM WORK that has been. Just as the Association is now the active sponsor of museums in America, so now this publication is their active spokesman.

The voice must carry farther than it has ever before, if MUSEUM WORK is to be most useful to museums. So a wider circulation must be found. This is one objective.

Another goal—and one of first importance—is to be deserving, to be worthy, to be genuine and not superficial. MUSEUM WORK must publish the results of labor rather than of casual effort. Every word must be worth reading, worth remembering.

Uniqueness is another aim. If we should publish here, just more of what may be found elsewhere, MUSEUM WORK would have no reason to exist. Museums jointly stand for something which, like an average, is unique and different from anything that any one museum stands for singly. In union there is more than strength. To find and to develop and present those ideas which grow out of the new conjunction of museums is our task.

And then, we purpose to appeal to all. Museums of art, of history, of science, commerce, industry and all the rest contribute to our inspiration. In return we want to speak to all of them. Our personal friends should be the president, the trustees, the director and his staff. And there are those, too, whom bonds of interest rather than official ties link to museums. We hope to interest them.

Rome was not built in a day, but it was started in a minute. The start was modest, but in time a city stood where empty land had been before. With all humility we take courage. The task is a great one; this is a small beginning, but still in time MUSEUM WORK may grow into a monument of usefulness to museums and to those interested in them.

ITEMS OF NEWS

THE ASSOCIATION

President Hamlin

Just before the Charleston meeting, the Association elected as its new President, Chauncey J. Hamlin of Buffalo, who became a member only recently—in 1921—but who has taken an active part from the first. For two years he has been Vice-President, and as Chairman of the Committee on Association Finance during the last year he has been largely responsible for our recent success.

CHAUNCEY J. HAMLIN

Mr. Hamlin is President of the Buffalo Society of Natural Sciences. A leading citizen of Buffalo, he is known, respected and loved everywhere.

Our Next Two Meetings

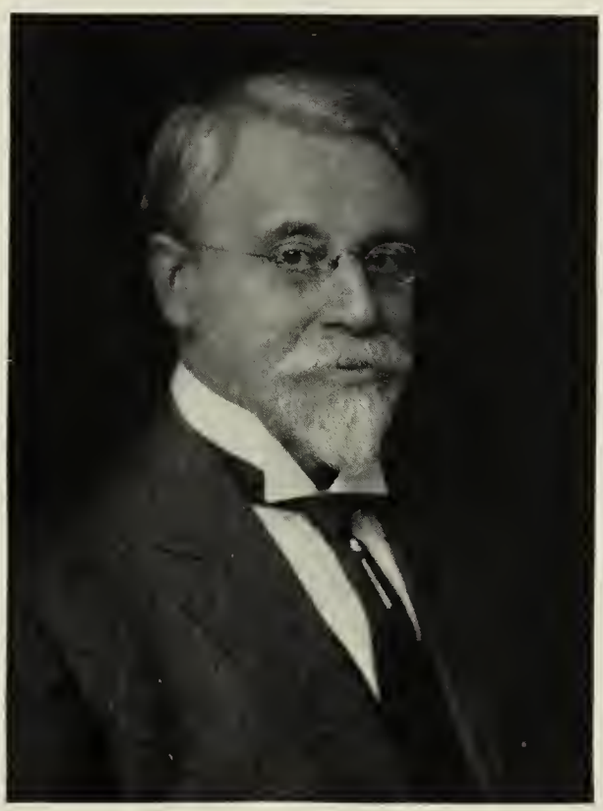
The next meeting of the Association will be held at Washington, D. C., in May, 1924.

For the following year an invitation has been received from Los Angeles but a precedent of long standing prevents acceptance of an invitation for more than one year in advance. The western representation has plans for a tour of the Rockies.

Dr. Wilson Resigns

Recently Dr. William P. Wilson, Director of The Philadelphia Commercial Museum, returned from South America and, after a short stay, sailed once more for Brazil. In the interval he tendered his resignation as Treasurer of the Association because of his prolonged absences from the country.

Dr. Wilson was a member of the Committee on Organization of the Association in



WILLIAM P. WILSON

1906. At the first meeting in that year be became Treasurer, and he has served continuously since that time.

At a meeting on June 8th, 1923, it was resolved unanimously, "That in accepting the resignation of William P. Wilson, who for seventeen years has been the honored Treasurer of The American Association of Museums, the Executive Committee express on behalf of the Association its esteem and respect for Dr. Wilson, and voice its high appreciation of his continued devotion and long service to the Association and to the cause for which it stands."

BUILDING PROGRESS

New Quarters for Illinois Museum

The collections of the Illinois State Museum are being transferred to a magnificent new building erected to commemorate the admission of Illinois into the Union and known as the Centennial Building. It is hoped that the official opening of the museum will occur in October.

The new edifice is 270 feet long and from 70 to 150 feet in depth. It has three main floors, two mezzanines, a basement and an auditorium which is one of the most attractive in the State.

The exterior is of Bedford limestone on granite foundation. The interior is trimmed with a light tan-colored Mankato marble that for the first time is used here as an interior finish. The cost of the structure has been about two million dollars and no building in the State of Illinois surpasses it in fine proportion and pleasing effect. It will be occupied by the Museum, the State Library, the Memorial Hall and the Historical Library. The Museum will occupy all of the third floor and in addition will have a room 120 feet long and from 20 to 40 feet in width, in which will be displayed groups of large mammals.

Peabody Cornerstone Laid

Plans for the new building of the Peabody Museum of Natural History have been completed and the contract has been let, Day & Klauder of Philadelphia being the architects. The cornerstone was laid on June 18th, and the construction of the building is well under way. Plans for the design and installation of the cases are also practically completed.

Aquarium Nearing Completion

The California Academy of Sciences has begun to assemble fishes and other aquatic animals for the new Steinhart Aquarium which is nearing completion. There will be more than 100 tanks and pools in the aquarium besides five outdoor pools. Four kinds of water will be used, namely: fresh and salt water of the local temperature, fresh water cooled for the salmonidæ and salt water warmed for tropical fishes. The aquarium is making a special feature of tropical fishes.

One unique feature of the aquarium is a large indoor pool or tropical swamp arranged for turtles, frogs, salamanders and water snakes. In the swamp will be a number of old moss-covered logs, stumps and rocks. More than a dozen species of turtles have already been secured for this unique exhibit. It is expected that the aquarium will be fully equipped and ready for opening to the public in September or early October.

New Wings at Brooklyn

The Brooklyn Museum is to proceed with its unfinished building project. The issuance of corporate stock in the sum of $1,050,000 for the completion of the F and G wings, which have remained in a state of partial completion for more than nine years, was recommended by the Board of Estimate of New York City recently. The original request was for $972,-372, and the increase allowed was made because of rise in building costs.

The recommendation embodied a complete reversal of the attitude consistently taken by Mayor Hylan, who has contended that this work should not be authorized until other "more urgent" requirements of the city had been disposed of. He has adhered consistently to this view on each of the score of times the question has been raised and his change of front today came as a complete surprise to most of those who have been urging the appropriation for years.

At present only the walls and the roof of the wings are completed. The money voted by the Board of Estimate will be used for the interior work, such as plumbing, wiring, ceilings and general trim. Unless there is an unanticipated hitch it is believed that the plans will be rushed and the work actually begun within a very short space of time.

Mayor Hylan said that a visit to the institution had convinced him of the immediate necessity of completing the wings.

Biological Laboratory at Buffalo

The Museum of the Buffalo Society of Natural Sciences has just opened its new Bio-

logical Laboratory. Among its features is a miniature pond and stream containing aquatic plants and animals and bordered by upland and marsh of our native flora. Many rare species are to be found here in reconstruction of their natural environment.

The Laboratory is also equipped with terraria and cages in which the life histories of fishes, amphibia, reptiles and other animals are studied. In the aquaria there are more than thirty species of the local fresh water fishes. About half of these species have already been kept in captivity for more than a year and are thoroughly at home in their new surroundings.

A further feature of the Laboratory is a splendid collection of local birds with their nests and eggs for study purposes.

McKinlock Court Nears Completion

Construction on the cloistered galleries of McKinlock Court in the new Terrace addition to The Art Institute of Chicago, is proceeding as rapidly as the contractors can go forward with the work. These galleries, which will overlook the large open garden space, or patio, in the center, consist of a series of arched doorways extending around the four sides of the open court. Between the arches, which are to be left open, and the walls of the new Terrace addition, there is a space approximately twenty feet by two hundred feet, which also extends around the four sides of the patio, thus making the magnificent promenade nearly eight hundred feet in length, which will be suitably enriched with sculpture and architectural ornamentation.

Lecture Hall at Grand Rapids

The Kent Scientific Museum is preparing a small lecture hall in which to receive classes coming from the schools for museum instruction. For this service and for work with adults it is looking for a lecturer.

State Museum Building Closed

The building which houses the collections of the Washington State Museum at the University of Washington has been closed to the public, owing to a decision of the Board of Regents that it is unsafe. The building is of log construction and was erected for the Alaska-Yukon-Pacific Exposition. A process of dry-rot has been going on in the logs and certain portions of the building have developed weaknesses. Collections representative of the Northwest Coast, valued at $200,000, are thus inaccesible to the public, but it is hoped in the near future to inaugurate a campaign for a new building.

EXHIBITS AND EXHIBITIONS

China Exhibit Available

The Newark Museum Association has made plans for the opening, in November, of an exhibition, "China and the Chinese—the Land and the People," which, after being shown in Newark, will be available probably as two traveling exhibits. Director Dana writes:

"We feel sure that no exhibition can be of greater interest or of more far-reaching educational value than one planned to open the eyes of Americans to the richness and fineness of Chinese culture, to its continuance through the centuries while other cultures fell, to China's vast size and boundless resources, and to the industry, patience, intelligence, stability and vigor of its people.

"We have gathered objects and illustrations which show the common life of the people, the products of their crafts and the craftsmen and the final expression of their racial spirit and folk life in objects of beauty, literature, philosophy and cultural ideas. On the basis of the picture thus formed of a civilization four thousand and more years old, we try to suggest the intrusion of western commerce and imperialism, the impact of western ideas, and "The New Tide" in China resulting therefrom. To all this we add a final survey of the problems which the Chinese must face in their country's adjustment to the modern world.

"The progress of the exhibition will be noted by many Chinese both in America and in China, and by many friends of China, and its showing will surely open up unexpected connections with the Orient, especially in view of the publicity already received in China.

"We plan that the pro rata cost to exhibitors be not more than $150. The traveling schedule, beginning about February 1, will be arranged to allow two weeks between exhibiting points and four weeks for each exhibitor. We shall be glad to receive tentative requests for the exhibition and inquiries concerning it as early as possible."

Reflecting Public Interest

Owing to the interest in the westward movement excited by the publication in book form of the late Emerson Hough's "Covered Wagon" and its production on the screen, the Chicago Historical Society will open a special Pioneer Exhibition of hand-made plows, flails, flax breaks, spinning wheels, reels and the like. For background a scene is being prepared to include a cabin of hewed timbers with an approaching ancient Conestoga wagon. This wagon crossed the Alleghany Mountains in 1811, bringing a family from Baltimore to a home in Ohio and two generations later, in 1848, it took the trail to Oregon.

This exhibit is an example of the way in which the Society takes advantage of current events and popular interests.

Cleveland Art Exhibition

The Fifth Exhibition of work by Cleveland Artists and Craftsmen closed on June 2nd at The Cleveland Museum of Art with a record for both quality and sales that excelled any of the preceding local exhibitions. The sales exceeded $11,000, which closely approximated the total of the four preceding shows. Over thirteen percent of the objects exhibited were sold.

Following the precedent established last year, various funds were donated for the purchase of pictures for presentation to the public schools of the city. The exhibition in the school buildings of those presented last year brought the most satisfactory results, and it is planned to continue this policy.

At the close of the exhibition a group of oils and water colors was sent to Akron for exhibition in the gallery of the Akron Institute of Arts, and from there will be sent to the Ohio State Fair at Columbus.

Dewey Collection Installed

The Rochester Municipal Museum is installing the Alvin H. Dewey Collection of Archæology and Ethnology of the American Indian. It is loaned to the Museum for an indefinite period and it is hoped that eventually it will become the property of the Museum. The collection comprises some 10,000 objects, including a very complete representation of New York State archæology and ethnology and lesser comparative series from all over the United States.

This is Mr. Dewey's second collection. The first Dewey collection was acquired by the State and now reposes in the New York State Museum.

Mr. Dewey is founder and president of the Lewis H. Morgan Chapter and president of the New York State Archæological Association. In conjunction with Mr. H. C. Follett, he excavated the old fort site in the Town of Richmond, Ontario County, some two or three years ago and a vast amount of material was found and retained by Mr. Dewey and is included in the newly-acquired collection. Dr. Parker estimates the site to have been occupied successively by four distinct races and to be from 600 to 1000 years old at least.

During the past month attendance of public school children has increased, and it has developed that the children are studying "decoration" and are availing themselves of the new source of information concerning the dress, basketry and pottery of the Indian.

Charleston Artists Exhibit

During the meeting of the Association at Charleston an extraordinary exhibition of paintings was on view at The Charleston Museum. It included water colors of the Carolina low country by Alice R. Huger Smith and of South Carolina birds by Edward von S. Dingle.

The Sketch Club of the Carolina Art Association also hung an attractive exhibition in the Gibbes Art Gallery.

Numismatic Exhibit

Until August 1st the regular exhibits of The American Numismatic Society will be closed

to make way for the plaques and medals which form a part of the exhibition of contemporary sculpture held by the National Sculpture Society in New York City.

A new exhibit of coins and medals will be placed on view in the autumn.

New Jersey Indian Relics Sought

The New Jersey State Museum is making a drive to enlarge its collection of Indian relics. Press bulletins have been sent throughout the State calling upon public-spirited citizens to assist the Museum with gifts. Mrs. Kathryn B. Greywacz, Acting-Curator of the Museum, has just purchased for the State a very interesting collection of Indian relics from Max Schrabisch of Paterson. It consists of about 3,000 specimens collected in New Jersey by Mr. Schrabisch during the past twenty-five years. The material will be placed on exhibition in the fall.

Traveling Railroad Museum

A traveling railroad museum which depicts the history of railroads, has been operated over the New York Central Lines since June 18th. It is known as the Service-Progress special and will visit almost every city in the country.

The creation of this exhibit was in response to requests from the heads of the American Farm Federation bureau and the National Grange, representing millions of farmers. Its object is to educate the people of the United States in railroad transportation. Moving pictures showing the evolution of the locomotive will also be exhibited at the time of this trip.

Exposition Material for Philadelphia

Dr. William P. Wilson, Director, and Charles R. Toothaker, Curator, of The Philadelphia Commercial Museum are in Rio de Janeiro, Brazil, to attend the closing of the Brazilian Centennial Exposition. They are to arrange for the shipment to Philadelphia of a large amount of exhibit material that has been presented to the Museum by several of the South American countries.

After the close of the Exposition Mr. Toothaker will make a collecting trip through the valley of the Sao Francisco River in the plateau country of Brazil.

International Exhibition Interests Minneapolis

The Third International Water Color Exhibition attracted so much attention during its display at The Minneapolis Institute of Arts in June, that by arrangement with Director Harshe of The Art Institute of Chicago its period was extended to the end of July. The exhibition was on view previously at Chicago.

A special local interest attended the display of the select Swedish contingent, including Oskar Bergman, Gabriel Burmeister, Tryggve Hermelin, Egron Lundgren, John Osterlund, Birger Sandzen, G. T. Wallin, Gunnar Widholm and Carl Wilhelmson.

Toledo Museum Accessions

The Toledo Museum of Art has recently acquired by gift five very important paintings. Three of them are: "Crepuscule in Opal," by James A. McNeill Whistler; "Easter Sunday," by Gari Melchers; and "Head of an Old Man," by Frank Duveneck. These notable examples, presented by Mrs. Edward D. Libbey, have been installed permanently in the Maurice A. Scott Gallery, founded by Mrs. Libbey in memory of her father.

"The Captive," a most important canvas by William Adolphe Bouguereau, has been presented by Mr. Sidney Spitzer, one of the Museum's trustees. This canvas was purchased in Paris by the late General C. M. Spitzer of Toledo, and for many years formed a part of his notable collection of paintings, the first important collection in this part of the country.

Mr. Arthur J. Secor has just added to the Secor Gallery in the Toledo Museum of Art an important work by the Dutch artist, Ary Scheffer. It is a classical portrait of the Mary Magdalen at the cross of the Saviour.

SCHOOL WORK

Motor Bus for Classes

This spring the Museum of Fine Arts, Boston, has operated a motor bus to transport school children without charge from schools to Museum. The service was started after a conference of school teachers and brought out the fact that delay in transit by street cars together with risks and expense were insuperable obstacles to the free use of the Museum collections by the schools.

In order to test the matter out, twenty-eight trips were arranged and the innovation was very favorably received. The experiment will be repeated in the fall.

Progress in Baltimore

In the four months that The Baltimore Museum of Art has been open the attendance has numbered 19,479. The membership is growing daily and gifts are coming steadily. Constructive educational work has been planned for next season with the club women of the City and State Federation for pupils and teachers of the public schools and in cooperation with the Maryland Institute School of Art.

School Service at St. Johnsbury

With the close of the school year on June 8th, the Educational Department of the Fairbanks Museum at St. Johnsbury, Vermont, ended a season of notable work. During the school year 354 lectures were given to public school classes and 50 field trips were taken for bird and flower study.

School-Loan Groups

The Public Museum of the City of Milwaukee has completed a series of school-loan habitat groups with painted photographic enlargements as backgrounds. They will be put into service in the fall.

Owen J. Gromme, who has prepared the groups, is now collecting for another series to be completed next winter.

ADMINISTRATIVE CHANGES

New Preparation Department

The Charleston Museum has completed arrangements to form a new Department of Preparation which will take care of the needs of the museum and will also do work for other museums and for individuals throughout the South.

The department will be in charge of E. Burnham Chamberlain assisted by Alexander Sprunt, Jr. Mr. Chamberlain has spent six months at the National Museum studying methods and shortly will go also to The American Museum.

Changes in Pennsylvania

By the passage of the "Administration Code" for the revision of the Pennsylvania State government, the State Library and Museum have been transferred to the Department of Public Instruction. It is not intended by this Code to destroy the present administration of the Library or Museum. The change has been made for the sake of "fiscal control."

IN THE FIELD

University of Pennsylvania Expeditions

The expedition of the University Museum to Beisan in Palestine began its third season's work under the leadership of Clarence S. Fisher, on April 9th. Excavations will be continued at that site until the end of September.

The season's work of the Eckley Brinton Coxe, Jr. Expedition to Egypt came to a close at the end of March. Excavations were conducted at Thebes, where the Museum's concession joined that of Lord Carnarvon, and also at Memphis where the work of clearing the Palace of Merenptah was continued. At both sites interesting discoveries were made.

The Joint Expedition of the British Museum and the University Museum of Ur of the Chaldees which closed its first season's work on February 15th, expects to resume excavation in the early fall.

Cooperation With Mexico

Excellent cooperation in natural history field work is being extended to the San Diego Natural History Museum by the present progressive Mexican Government. Situated as it is, only sixteen miles from the Mexican border, San Diego is most favorably located for friendly relations with Mexico and, within the past year, two joint international expeditions have been sent out. This year, the month of June was devoted to exploration of the San Pedro Martir Mountains, Lower California, a pack train of ten saddle horses, thirty burros and all subsistence being provided by the Mexican Government. The San Diego Natural History Museum's representatives on the latter trip are Laurence M. Huey, Curator of Vertebrates, and John King, Assistant.

Field Museum Expeditions

Three zoological expeditions of the Field Museum of Natural History to tropical America have returned with a pleasing amount of desirable material. After collecting about a year on the upper tributaries of the Amazon River, in the vicinity of Huanuco, Peru, the Assistant Curator of Birds, John T. Zimmer, secured nearly fifteen hundred birds in a region not thoroughly explored previously by an ornithologist. In practically the same region, the Assistant Curator of Mammals, Edmund Heller, spent a year in obtaining a series of the mammals of that region. Both expeditions returned by the way of the Amazon River. As a result of Mr. Heller's work, the collection of the institution has been enriched by the addition of over fifteen hundred mammals, a number of cold-blooded vertebrates and an unusually large and excellent series of photographs of Peruvian mammals. The Assistant Curator of Reptiles and Amphibians, Karl P. Schmidt, and a taxidermist, L. L. Walters, completed a five months' trip to British Honduras and Honduras. The material obtained on this expedition consisted of over fourteen hundred reptiles and amphibians, one hundred and eight birds and mammals, three hundred and fourteen fishes, and a number of plaster casts to be used in making celluloid reproductions of reptiles and amphibians for exhibition purposes. Funds for these exhibitions were provided by Captain Marshall Field.

The Arthur B. Jones Malayan Archipelago Expedition from Field Museum has concluded its labors in the Malay Peninsula and among the peoples of Central Sumatra, where Assistant Curator Fay-Cooper Cole, in charge, secured for the Museum's collection, in addition to the ethnological material which he is collecting, two of the small Sumatra elephant skulls.

A recent dispatch announces the discovery at Kish by the Oxford University–Field Museum Expedition to Mesopotamia, of stamped bricks of the seventh and second kings of the first Babylonian dynasty, as well as plano-convex bricks of the oldest Sumerian Period.

PERSONAL NOTES

Osborn Awarded Medal

On June 15th Dr. Henry Fairfield Osborn, President of The American Museum of Natural History, received one of the three Roosevelt Memorial Medals which were presented by President Harding at Washington. The other recipients were General Leonard Wood and Louisa Lee Schuyler.

In presenting the medal to Dr. Osborn for "the promotion of the study of natural history," the President said:

"It is a very rare distinction to have so pursued one's activity as to earn the devoted and trusted friendship of the late Theodore Roosevelt, and it is a very great distinction, sir, to be the head of what is rated the leading institution of its kind in the world. And now, sir, it is an added distinction to have from this source a mark of tribute and approval which I know that the late Colonel Roosevelt himself would most cordially approve. It is a pleasure to be the agency of transmission, and I beg to bestow the medal in the name of the Roosevelt Memorial Association, with my very cordial congratulations."

Hyer Establishes Business

Edwin Allen Hyer has left The Charleston Museum to undertake a commission for the natural history museum in Nashville, which is now organizing. He has established himself at Mount Pleasant on the South Carolina coast, where sea islands are within easy access on one side and swamps and woods on the other, and here he contemplates the upbuilding of a museum service in taxidermy and preparation.

Laura Bragg Honored

During the recent meeting of the Association in Charleston, the women of Charleston expressed their esteem of Laura M. Bragg, Director of The Charleston Museum, by presenting her with a watch.

Mrs. Ashley Hulsey, spokesman for the donors, in conveying the gift to Miss Bragg, said in part:

"Miss Bragg has done a noteworthy work at this time, when the woman's movement has the attention and is demanding the thought of men and women all over the earth. Realizing and appreciating this, the women of Charleston are deeply grateful that their banner is carried by a woman of the type, ability and character of Miss Bragg, and so individuals and organizations of women have taken advantage of this opportunity and I have the privilege of being their spokesman in presenting to Miss Bragg, upon this, the One Hundred and Fiftieth Anniversary of the museum movement in the United States, a little token of esteem and appreciation and of gratitude that our cause is in such worthy hands."

Gilmore in New York

Melvin R. Gilmore, formerly Curator of The North Dakota State Historical Society, has joined the staff of the Museum of the American Indian, Heye Foundation, New York City.

Scholarship Award

The first award of the Ethel Morrison Van Derlip Traveling Scholarship, created by the bequest of Mrs. Van Derlip for students of the Art School maintained by The Minneapolis Society of Fine Arts, was made to Myrtle T. Fisk of Helena, Montana, a fourth-year student who has specialized in sculpture. This scholarship, which carries an award of $2,000, is believed to be the most liberal one at the disposition of any of the art schools.

MISCELLANY

Will Make Cases

The Cleveland Museum of Art is prepared to make for other institutions a few cases of the McLean type similar to those which it makes for its own use, and has made for The Art Institution of Chicago. The MacLean table case is equipped with hollow legs which house a lifting mechanism to raise the entire glass top.

Help for Zoological Record

The cost of compiling and publishing the Zoological Record has become a serious burden to the Zoological Society of London and it was intimated not long ago that the work might have to be discontinued. To avert this calamity other British scientific bodies have volunteered to share in the undertaking and word has also been received that The Academy of Natural Science of Philadelphia has made a subscription and has asked other zoological museums and societies to cooperate in an attempt to aid the Zoological Society of London in maintaining this indispensable publication.

Art Directors Meet

The Association of Art Museum Directors met at Cleveland for two days in May. Next year the meeting will be held in Washington, D. C., just before or just after the annual meeting of The American Association of Museums.

Art Federation Meeting

The Association was represented by Ex-President Whiting and the Secretary at the May meeting of The American Federation of Arts in St. Louis.

This was in a sense, a return of the visit which Leila Mechlin, Secretary of the Federation paid to the Charleston meeting of our Association.

In Memoriam

George Walter Vincent Smith has passed away in his ninety-first year. His last short illness occurred in his Massachusetts home on March 28, 1923.

Mr. Smith long employed his resources to the end of giving to the citizens of his adopted city an art treasure housed in a fitting public edifice. With fixity of purpose he pursued his plans through more than two score years, and it is to be lamented that he might not have lived to see the completion of the new building which is now being erected to hold his gifts.

At the age of thirty-five years Mr. Smith had achieved his own success in business, and his retirement then made possible the development of his native taste for art. He afterwards spent more than a decade in residence abroad and brought together a collection of art objects from all parts of the globe. Mr. Smith is survived by his wife, Belle Townsley Smith, whose aspirations have been one with his, and whose continued devotion to the task which he has left so nearly done will be the means of carrying to a finish the work to which he devoted a long and useful life.

Historical Society Convenes

The Minnesota Historical Society held its second annual summer convention at Redwood Falls on June 22nd and 23rd. Preceding the meeting an automobile tour from Fort Snelling over the Sioux Historic Trail along the Minnesota River Valley was held, in commemoration of the hundredth anniversary of the Stephen H. Long Expedition of 1823. Stops were made at a number of points of historic interest along the road, and brief talks were given by pioneers. Excursions such as this serve to arouse interest throughout the State and frequently stimulate gifts of valuable museum material.

PRESS COMMENT

In the final analysis the greatest task of museum directors today is to make their institutions living organisms in their communities, places to visit, not mere mausoleums filled with works of art of interest only to specialists, students and critics.

New York *Herald.*

What the *Herald* says of the modern museum's place and function in the community is exactly in line with the idea upon which museum directors have been working for a number of years. They want the public to recognize that the museum, more than any other educational institution, reaches, or can and should reach, all classes of population, and all ages. The college always has been for the few. The museum is for the many.

Charleston *News and Courier.*

To tell the truth, museums in the past have been sometimes little more than "storehouses of dead things." But that situation is passing, thanks to the growing curiosity of a new age and the readiness of present-day museum people to emphasize the living interest of the things they have to show.

Alexandria *Gazette.*

The movement inaugurated this week at the eighteenth annual meeting of The American Association of Museums in Charleston, S. C., to form a permanent headquarters at Washington with a central staff for the benefit of both museums and the public is one capable of much practical good to the two interests concerned. Attendance at American art museums never appears to come up to the expectations of the trustees or directors, for the annual reports usually echo a note of disappointment and regret over the failure of the people to appreciate the treasures of these institutions. And newspaper editorial comments on this situation generally hold an air of reproof towards our museum directors in their duty of making their institutions "living organisms, not mere mausoleums."

We think both of these attitudes might be abandoned profitably in both museum reports and newspaper editorials, for anyone who actually visits our Metropolitan Museum on a Sunday afternoon, for example, and makes an occasional repetition of such a tour cannot but be cheered by the happy spectacle of such crowds of pleased visitors as frequent the galleries.

The Art News.

The American Association of Museums has perhaps not received as much attention from the general public as it deserves, though it has been meeting every spring for the last eighteen years. But if it can carry out all the plans it now announces, and raises the money for the proposed headquarters in Washington, so much ought to be heard from it in the near future that the general public can never succeed in ignoring it again. The plans as published are many and various, but all have the same object—to make the country's museums not only better known and appreciated, but of greater practical use.

The Christian Science Monitor.

The "get-together" spirit seems to be contagious these days, and in order that the museums may keep in step they have created a central bureau with offices in Washington, under the name of The American Association of Museums.

It is an ambitious plan. Museums have always been closely indentified with a locality, even though their collections are in a true sense of the word national. Hence they have depended for their support largely upon local contributions. Visitors coming from afar have often sung the praises of the local museums, but rarely have helped to endow them. In fact, there has been a certain gentle rivalry between museum devotees as well as museum workers in different cities.

Anything that the new association can do to spread a more general interest in museums will be of great help. There is still much to be achieved by closer cooperation between the museums and educational institutions.

New York *Times.*

JUST PUBLISHED

Cambridge

The new Report of the President of Harvard University for 1921-1922 contains the reports of the Cambridge museums. Reprints of the Fogg Art Museum and the Peabody Museum reports have been received.

The Fogg Museum lays stress upon acquisitions, but no less interesting are subjects relegated to the last two paragraphs of the report—namely, story hours and publicity. So another university museum is conducting story hours and indulging in publicity.

The Peabody Museum of American Archæology and Ethnology reports excellent progress in exploration and research.

Charleston

The first number of The Charleston Museum Quarterly appeared in April for the first quarter of 1923, and is devoted largely to a history of the Museum. The Quarterly presents an attractive appearance and is carefully edited.

Chicago

The Forty-Fourth Annual Report of The Art Institute of Chicago is an attractive volume containing a short report and a mass of compilation. Most impressive in the latter category is the list of some thirteen thousand life and annual members.

During the year, the Institute has acquired collections valued at two million dollars; it claims more temporary exhibitions than any other American museum; it has enlarged its quarters. The keynote of the report is buildings plus exhibits.

Cleveland

The Seventh Annual Report of The Cleveland Museum of Art is really the first—the first to be published in the new and splendid format. Of very general interest are the chapters devoted to the Department of Educational Work and the Department of Publicity and Membership Work, both of which will bear careful reading by every museum worker.

The Cleveland Museum of Art sets a notable example of the trend of museums toward service.

Newark

Under the title of Recent Developments, The Newark Museum Association has issued its Fourteenth Annual Report. It is a brief statement of circumstances attending the gift to the Association of a plot by the City of Newark and of a building by Louis Bamberger.

Some time after the conclusion of the Community Chest Campaign of 1923 the citizens of Newark are to be asked to subscribe one million dollars for equipment and to establish the nucleus of an endowment fund.

New Haven

The Yale Alumni Weekly of May 11th, devoted three pages to an article by Dr. Richard Swann Lull on the new Peabody Museum and backed it up with an editorial.

The proposed building is described; it will be superb. The collections are reviewed; they are fine. But most remarkable of all is this:

"The first hall to the north, that over the Hall of Man, is given over in part to local zoology and certain habitat groups, and in part to the Children's Room, equipped with tables and benches where, under the direction of the Museum docent, classes from the city schools may receive instruction by direct contact with material. This will of course be supplemented by personally conducted tours through the other halls as well, as in the case of university classes. It is thought that here will be the beginning of a very important service to be rendered by the university to the secondary schools and the public of New Haven."

A new era must indeed be dawning when a university museum prides itself upon its children's room.

New York

The forty-fourth annual report of The American Museum of Natural History lays chief stress upon the work of thirty-six expeditions and plans for housing and exhibiting the fast increasing mass of material. An elaborate building program is discussed and its completion—the completion of the *entire* building—is predicted for the decade.

The presentation is hinged about the public service of the Museum—the report being titled THE MUSEUM AND THE CITIZEN.

PITTSFIELD

THE BERKSHIRE COUNTY EAGLE of June 20th carried in full the annual report of The Berkshire Athenæum and Museum, Pittsfield, Mass. This is an excellent way to place the institution before the people and it is no less apt as an economy for any small museum which does not feel the need of an elaborate annual report.

WASHINGTON

The year ending June 30th, 1921, is covered by the Report of the Smithsonian Institution which has just made its appearance. Probably its most outstanding feature is the first report of the National Gallery of Art.

The American Red Cross Museum has issued a typewritten report covering the past six months, which presents the interesting picture of a museum functioning for a parent organization.

A relatively large number of its exhibits are sent into the field, but others are installed permanently at the Washington headquarters, which is described by a new catalog appearing in June. It is publication number 1102.

WATERBURY

Most tourists in New England have neglected Connecticut for other New England States and especially is this true of those who have a particular interest in historic places and antiques. To such persons a TOURIST'S GUIDE TO CONNECTICUT, recently published by the Mattatuck Historical Society of Waterbury, Conn., will be of interest.

The material in this eighty-page booklet is arranged by locality and includes, under each town heading, whatever is of scenic, historic or antiquarian interest there. The GUIDE can be secured by sending 4c. for postage to the Society.

CANADA

AN ALBUM OF PREHISTORIC CANADIAN ART by Harlan I. Smith was issued on June 1st, as Bulletin 37 of the Victoria Memorial Museum—the national museum of Canada. It is intended to supply manufacturers and manufacturers' designers with motifs for distinctive Canadian designs and trade marks.

At the same time the Album gives a rather complete view of the prehistoric art of Canada from Atlantic to Pacific. There is a bibliography of works figuring some of the material, a list of museums where the specimens can be seen and a list of the kinds of factories needing distinctive Canadian designs.

It is said that the Canadian National Railway will shortly put into service in its dining cars and resturants, dishes decorated from these art motifs.

MUSEUM WORK

VOL. VI JULY-AUGUST, 1923 NO. 2

Laurence Vail Coleman, Editor

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MUSEUM-INSPIRED DESIGNS

SEVENTH ANNUAL EXHIBITION OF WORK BY MANUFACTURERS AND DESIGNERS SHOWING STUDY OF THE COLLECTIONS AT THE METROPOLITAN MUSEUM OF ART

WHAT THE DESIGNER WANTS FROM THE MUSEUM OF ART

By Charles R. Richards

THIS title should not be taken too literally, because probably no one knows precisely what the designer wants of the museum and the designer himself is not very articulate. He undoubtedly wants much of the museum, but when asked to reduce these needs to practical terms he is apt to be vague or to emphasize some one detail.

Ideally, of course, what the designer desires is to have what he wants when he wants it. In other words, what he really wants is to have the source material of the museum brought to his designing room table promptly when he needs it. Anything short of such a proceeding will always be more or less unsatisfactory to him, meaning, as it does, loss of time and interruption of thought. It is this demand for availability at a moment's notice that leads the designer to depend much more upon books and other documents than upon the original material in the museums.

When the designers attempt to reduce their wants in regard to museum service to definite terms, however, there are several things that stand out of more or less significance.

In the first place, the designer wants to feel that he is welcome in the museum—that he and his kin are recognized as having special relations with the museum different from those of the common herd. This means that on his first entrance into the museum there should be someone to express this attitude of welcome and to indicate where his needs can be served. This means furthermore that there should be some person in the museum organization who has the needs of the designer particularly in mind and who is ready to give him advice and assistance. This person or persons should be able to bring him in touch with material he has in mind without loss of time. When the designer has come to his material, he wants special privileges of contact and study. If he is interested in pieces that are in cases and cannot obtain all he wants by studying them in place, he wants opportunities of having these specimens taken out of the cases and brought to a study room, where he can make his examinations and sketches at his leisure in the most satisfactory manner. This privilege is a very important one because there are many cases where the designer's study of the material cannot be satisfied except by actual touch and minute examination. In the case of larger examples, such as furniture, he wants the opportunity to make sketches

Courtesy Bureau of American Ethnology

DECORATIVE DESIGNS FROM PREHISTORIC AMERICAN POTTERY IN THE NATIONAL MUSEUM—THOUSANDS OF DESIGNS AS INTERESTING AS THESE ARE OFFERED BY MUSEUM COLLECTIONS

as a basis for full sized working drawings and in some cases he wants the privilege of making casts.

He needs reproductions of museum material of all kinds that may be taken to his office: photographs, drawings and tracings, and in the case of silverware and jewelry, perhaps casts or electrotypes.

He needs the facilities of a generous library containing illustrated books upon applied arts, together with foreign and American periodicals. In such a library, he needs the fullest and freest opportunities for making sketches and copies. To serve his needs most effectively and to save time, illustrative material in many of the general art books and in sales catalogues should be indexed in card catalogues according to groups such as furniture, tapestries, silverware and so forth. Indeed, to serve his needs in the fullest way, much of the illustrated material in art books, in sales catalogues and to some extent in magazines, should be taken out and the plates grouped under appropriate headings either in filing cabinets or scrap books.

In this connection the preparation of bibliographies of the literature and plates available for the various fields of design are much needed, together with catalogue lists of the source material in each particular field represented in the museum.

Beyond these matters is the question of loaning material. This is a difficult and complicated question and I am aware that one should speak with caution in regard to its possibilities. Much of the valuable material in the field of applied art belonging to museums cannot be loaned at all. Certain things might be loaned to selected individuals or groups but could not be loaned

STUDY-HOUR OF PRACTICAL WORKERS IN THE METROPOLITAN MUSEUM

indiscriminately. The possibilities are perhaps limited, but that a certain amount of duplicate or less valuable material could be loaned under certain restrictions does not seem beyond the bounds of practicability.

All this means that there must be someone in the museum who is constantly studying the needs of designers and who is constantly finding out their needs by actual contacts not alone in the museums but in the designing rooms and in the field. Such a person should not only study these needs but should be constantly engaged in devising ways to meet them. This means a certain re-emphasis in regard to museum material. It means making the collections accessible and serviceable to the designer even at a certain cost of material. It means also a somewhat new point of view on the part of museum authorities regarding accessions—the question whether a thing is of

value to the design needs of the industries would become at least of equal importance with the question as to its value from the point of view of the history of art.

Fundamentally of course it means that service to the industries in direct active terms becomes one of the accepted and basic policies of the American museum.

Director Richards wrote the foregoing article before he left in June to make an exhaustive study of museum conditions in Europe. Recently the Secretary cabled to him for a statement of progress and the following reply was received.

"I am so crowded and so very fatigued that I do not dare attempt writing anything now; I think, however, that I could get a short article descriptive of the trip to you by the middle of November.

"This trip so far has been wonderfully interesting and profitable, although attended by many difficulties since I entered Germany on July 25th. If it had not been for these difficult conditions, I should have written you long since." With cordial good wishes.

Very truly yours,

(Signed) C. R. Richards.

MUSEUM LABELS

By Henry W. Kent

Secretary, The Metropolitan Museum of Art

PRINTING is generally recognized as an art, in the hands of the masters a very fine art, but few museums, judging by their work, are among the initiated. Judging, for instance, by their catalogues, reports and other issues, museums are oblivious to the amusing situation in which they place themselves, that of being institutions professing art, but showing an utter indifference to its practical use. In no way is this seen more plainly than in the tags with which they label their collections.

These tags are necessary in a public museum. They are the chief vehicle for the giving of information which a person wants at the moment he wants it—when looking at the object tagged. It goes without saying that they should be legible, to old eyes as well as young, and that they should tell what is necessary to be told at the moment. They should be ample enough to give the necessary facts until those who want to do so can get a book and read it; they should tell legibly facts immediately necessary to the reader's enlightenment.

A label is made by type printed on cardboard or paper. This sounds simple, but when it is remembered that type comes in hundreds of styles and many sizes, and that paper and cardboard may be of many colors, weights, qualities and surfaces, and that ink is one of the most complicated of subjects, then one is led to pause. The styles of type range from bad to good, from illegible to plain, from fancy to simple, from odd to sane, from archaic to modern, and so on, ad infinitum. To choose a good type requires knowledge, practice, experience, artistic perception and judgment with regard to the purpose to be served. With all these fine and rare qualities, a person choosing a type may differ utterly from another having exactly the same qualities in exactly the same degree. Without going on at greater length in this vein, enough has been said to show that a museum man, unless he is the paragon outlined above, must take first-rate advice in choosing the type for his labels.

Size of Type and Label

As to the size of type to be employed in labels—circumstances, of course, alter cases, but a label that cannot be read, as we have said, by an old lady or a small boy, might as well not be called a label. Better that it should be thrown into the oven. There can be no rule here but the rule of common sense.

The size of the type regulates the size of the label, and the size of the label, judging by those in most museums, is the chief concern of the makers of them. It does not require great power of observation to see that the smallest possible label, and thus the smallest type, is what is sought by some of those who arrange labels before, beside, above, below, and sometimes behind the objects to which they belong. In some cases labels are laid flat on shelves above the eye. All of which goes to show that people who label are often offended by the sight of their own labels, their estheticism triumphing over their desire to enlighten.

The Matter of Color

Size alone, however, is not the sole cause of this distaste. The color of the label has much to do with it. A white label in a case lined with black or a dark color pops out at the beholder in a distressing way, and even gray has much the same effect, and so the esthetically-minded seek to obviate the difficulty by printing on a paper of the color of the lining, black even being used with gold letters, and other colors strange to the printer's experience. In the eighteenth century in France and England, when all sorts of capers were cut by printers who had little of a serious nature to occupy their minds, they produced books with blue, red, green, and yellow papers, and sometimes, in honor of the dead, black paper with white ink was used. Such books, today, are classed with the vagaries of printing, and are themselves shut up in museums to illustrate the folly of the abnormal. White has ever been the color of paper for printing, and always will be, and while the toning process—grays of various colors—is allowable for labels to be placed against dark colors, the colors themselves, as well as black, belong in the limbo of bad taste. There is nothing for the labeler with the milliner instinct to do but to grin and bear this pointed remark until he learns the first lesson (vide ante) in label-making, which is also the first lesson in good printing.

Suppose, however, we consider the matter from another angle, in the interest of the labeler distressed over light-colored labels in his dark case. The Egyptians, Assyrians, Greeks and Romans all labeled their sculpture and even their architecture with statements, short and long, many of these information-giving matters being quite haphazard in their placing. The esthetical eye at this safe distance of time looks at them and calls them good, sees that they add and do not detract from the picture. Cut into the marble or stone, on the base or even in the field, sometimes quite carelessly as to position, they do not offend the eye but rather add a decorative feature that is pleasing to it. The Italians of the Renaissance, and others of later periods continued the practice, and often placed the text on their sculptures in a

framework of pleasing character, following a custom of the Romans with whom we associate the tablet. These people did not hesitate to label everything in the most prominent position possible so that Tom and Dick might know what was what. The lesson to be learned from all of this is clear. Let the label be attached to the object. But, you say, the object in all of these historical cases was white or gray and the letters were cut in the stone or marble, or were cast in the bronze. Yes, and since we cannot cut our labels into the Renaissance marble or the Greek bronze, and as we must make use of the art of printing with types on paper or cardboard for them, we must do what never is done, put our horse before the cart. We must make the linings of cases in which objects are displayed, harmonize with our labels instead of trying to do the other way around!

General Labels

A very important part of labeling collections, much neglected in art museums, is the general or subject label, which when skilfully handled obviates the use of many individual labels and the consequent spotting of cases so keenly objected to by the esthetic labeler. For instance, a case, let us say, of silver spoons of French make from the seventeenth to the eighteenth century, with one general label stating that the objects therein are spoons (the obvious is never omitted in museum labels), that they were made so and so, and recounting such information as may be necessary to distinguish those of one century from those of another is all that is needed in the case. Such a label may be quite large without injury to the spoons or the feelings of the most sensitive curator. It may even be treated to a little frame of the seventeenth or eighteenth century, of course.

And speaking of decoration—here is a tender subject! The writer remembers only one museum where decoration has been employed for labels successfully—the Archæological Museum in Florence—but that was in the rooms of Egyptian antiquities, and the ornament was obvious and easy to handle. In the average museum with its great variety of objects, a system of ornamentation for labels would be most difficult, and after all is said, printing, if well done with handsome types, does not require it. The only possible exception is in the case of a general label and here only for emphasis.

One more thing we have not yet touched on. The museum person, today, is a custodian, a keeper and also, in this country, an expositor—one who with the best will in the world seeks to make the things he keeps serviceable. A label is a form of this exposition, and a clear, readable label shows the expositor's friendliness. The rule is a sure one: show a legible label and you may feel sure of a friendly curator behind it; show a label so small in print, so dis-

guised by coloration, so placed as to be inconspicuous, and you may feel equally sure of a forgetfulness of what constitutes a curator's first duty towards his fellow-citizen.

Generalizations—Dogmatic but True

The type used for labels should be fine in style and thoroughly good from the technical standpoint.

The paper or cardboard used should be of the best quality, and while it should be white, it may be gray, but never dark.

The size of a label should be governed by the size of the object labeled; it should never be too small to be read easily.

The ink for labels should be black, and of the blackest. There can be no exception to this rule, except for circus or Fourth of July hand-bills.

A GALLERY ADAPTED BY SIMPLE MEANS TO AN INSTALLATION OF PRIMITIVE PAINTINGS

CREATING ATMOSPHERE IN A GALLERY

By J. Arthur MacLean

Director, Art Association of Indianapolis, Indiana

IS it because museum curators think they cannot afford the expense of any change in gallery installations that so often we see antiquated or uninteresting expostions of art in what would otherwise be known as up-to-date museums? If so, the obstacle is largely imagined.

Interesting and even sumptuous-appearing installations may be secured by the use of very cheap materials. For instance, if one has a group of primitive paintings to show and wishes to create an environment somewhat in keeping with the paintings themselves, it can be done, even in a room bare of suggestion, for less than ten dollars. The architectural scheme of the typical picture gallery in our museums creates a false environment that must be overcome.

It would be as wrong to fail to correct this false condition as it would be actually to build an imitation of a real chapel in which to hang the paintings.

We have in each case an extreme of false setting. We should suggest the environment, but in no way should we actually attempt to fool the observer.

The usual room 20 by 20, and 20 feet high to the cove, has a uniform color on the walls and elaborate Renaissance architectural ornaments conspicuously displayed above the cove line and at the doorways, which immediately change the character of primitive paintings to such a degree that it were better to show them in a room exactly like a box without the slightest architectural ornament. But the box-like room does not exist in museums—and never in the mind of an architect, I wager—though the more or less elaborate Renaissance room does. Then we must change it, and our problem is how to change it and still keep down the expense.

A Gothic scheme suggests itself at once. Let us hope that the walls are dark for the sake of the paintings, but if not, they must be made so. With a drawing board and materials, scale drawings may be made of a series of arches carefully drawn to style. A full-sized detail may then be laid out around the four walls, and thin wooden strips previously soaked in water may be bradded to the walls with the help of a wooden templet of the full size of an arch. This will be cheap and effective, but a still cheaper and also effective material is upholsterer's tape. This bends easily without surplus forming on the inside edge and can be readily tacked to the wall to form the series of arches. The proportions are determined, of course, by the size of the room and the disposition of the paintings on the walls.

Most galleries are too brilliantly lighted for this Gothic scheme, so the light must be reduced. Excellent material for this purpose is cheap brown paper, which may be used to cover the skylight over the gallery. Perforated Gothic designs may be cut out of the paper to good effect, and to reduce the light still further giving a softer, mellow, golden tone, a second plain layer of the same brown paper may be placed over the first one. The two thicknesses of paper exclude all white light and the design appears dark where the two thicknesses are superimposed.

A golden subdued light is the result. Rich-toned curtains, perhaps of burlap dyed the right red—not sumptuous ones—may be hung at the doorways to exclude the too brilliant light of connecting galleries, and if parted and tied back properly they will add to the chapel-like effect which one feels unconsciously when in a room so decorated. The primitives seem sacredly beautiful, the atmosphere promotes quietness and repose and one lingers a little longer in such a gallery whether he cares for primitive paintings or not.

EDITORIAL

ON GOING TOGETHER

AFTER a century and a half of experience, we museumists may say with confidence that the surface of our problem has been scratched. Some of us have made a good deal of progress in our own ways, but none can justly feel that the goal is reached.

Each one of us is in the position of the research student who, having discovered his problem and worked out his methods of approach, finds open before him so alluring a vista of unexplored regions that he must choose between two courses. Either he may spend a lifetime in wandering over territory that he could not chart in a thousand years or he may pick a distant mountain and then blaze a way straight to its summit.

All of us together are comparable to a group of research students at some university. Each member of the group may go his own way without great regard for the others. Each may so achieve success, but to the group will never come the greater distinction which rewards only those groups of workers who take common council and who coordinate their efforts.

The libraries—the schools—the colleges—each of these groups embraces units which have worked to common purpose, and each has found its clear mission in the constituted order of things. Each has preempted a field which is capable of infinite development. Each has leveled the walls within its own domains and so has won sympathetic understanding in the public mind and has been repaid by intelligent appreciation and support.

Only slightly have museums been guided by these principles of behavior. Museums of science—of art—of history—of industry, all are on common ground. The differences between them are in quite another category from their fundamental similarities, but these differences are harped upon.

Before museums can go forward together, the members of the museum profession must abandon their gentle rivalries and their small conceits. If they are too busy to cooperate effectively, then they are losing the reward of casting bread upon the waters to return in many days. If they fear that cooperation will dwarf them, then they are practising the selfishness that consumes. If they feel small-group superiority, then they are deluded. Through joint effort may come a clearer appreciation of problems, and then it will be possible to organize the attack upon them to the end of greater solidarity and higher achievement.

JUST PUBLISHED

MUSEUM PUBLICATIONS

Boston

The Society for the Preservation of New England Antiquities publishes its annual report in the July number of Old Time New England.

Buffalo

The July number of Hobbies is ammunition for the forthcoming referendum on a new building for the Buffalo Society of Natural Sciences. This campaign number of Hobbies contains letters of museum men the country over, explaining why a museum should be supported by its city administration.

New York City

The Brooklyn Museum has published its Report for the Year 1922. Fate has played the museum a trick; the plea voiced by the report for new buildings has been rendered unnecessary while the printer has been setting the type.

The Children's Museum reports in the same volume, and from its short pithy statement one gains the impression that here is a devoted group of workers almost too busy to report.

Washington

Volume 76, number 4, of the Smithsonian Miscellaneous Collections is a "Report on Cooperative Educational and Research Work Carried on by the Smithsonian Institution and Its Branches." The booklet paints an interesting picture of the vicarious scientific work of the Institution, but perhaps it is a little unfortunate that this account begins with the inevitable 1847.

Worcester

"Encouraging in Children the Instinct for Creative Art," a paper by Mary P. Thayer, which was read by title at the Charleston meeting of the American Association of Museums, was published in the July number of the Bulletin of the Worcester Art Museum. Miss Thayer, as head of the Museum's Educational Department, is carrying on original and constructive work among children.

MAGAZINE ARTICLES

Freer Gallery

The Freer Gallery of Art has received some little attention of late. Langdon Warner wrote of its collections in the August number of Asia. Leila Mechlin described the building and its contents in The American Magazine of Arts of the same month, and in Scribner's Magazine of May Louisine E. Havemeyer ties some personal recollections to a story about the Gallery.

Peabody Museum, Yale

The ceremonies attendant upon the laying of the cornerstone of the new Peabody Museum of Natural History are recounted in Science of July 6th.

Peabody Museum, Harvard

The Peabody Museum of Archeology and Ethnology, Harvard University, is the subject of an article by Charles C. Willoughby in The Harvard Graduate's Magazine of June. Director Willoughby tells of the inception of plans for the Museum in the mind of Professor Marsh. He describes the establishment, the growth and the present work of the Museum.

University Museum, Illinois

Frank Collins Baker is the author of an article in Science of July 27th entitled "The Educational Value of a University Natural History Museum." This paper was read at the Buffalo meeting of the American Association of Museums and deals with problems and progress at the University Museum, University of Illinois.

Philadelphia's New Museum

The August International Studio devotes two pages to the new museum which is being erected at the entrance of Fairmount Parkway

into Fairmount Park, Philadelphia. The building will be a world masterpiece and is to cost more than eight million dollars. The work is going forward under the direction of the commissioners of the Park, and its completion is projected for 1924.

The new building of The Pennsylvania Museum and School of Industrial Art is to be a part of the same broad architectural development.

OF GENERAL INTEREST

Bureau of Education

The United States Bureau of Education has published a new list of its own bulletins as Bulletin, 1923, No. 35.

Visual Education

Last year the National Education Association appointed a Committee on Visual Education and Cooperation with the Motion Picture Producers. The producers placed resources at the Committee's disposal, surveys were made and now the Committee has rendered its published report entitled Visual Education.

The Committee finds need of legislation to restrict the use of inflammable films to licensed operators and to exhibition places fully equipped with fire protective devices, and to make non-inflammable films more readily available to schools. Alleged complications arising out of the desire of theatre owners to protect themselves have made more difficult the problem of the educational motion picture.

Dr. F. Dean McClusky, of the faculty of the University of Illinois, and others were employed to visit museums, schools and universities which are promoting the use of films for visual education. "The investigators found that the work of visual education in this country is being carried forward by people who have genuine enthusiasm for what they are doing, receive entirely inadequate financial support, are forced to rely largely on national advertisers for their films because such material is supplied free, and who have almost no means of knowing what is being done elsewhere, what methods others are using, or how their work may be most effectively organized and administered.

"One fact which stands forth with entire clearness is that there is no uniformity of practice in the administration of visual education. Apparently each center does it differently from all the others, and there exist no means by which any worker can tell what procedures have proved productive elsewhere nor is there any body of recorded experience to which he can appeal for an opinion as to the probable wisdom of any suggested innovation.

"The first conclusion is that much work needs to be done in educational experimentation and research having for its purpose the discovery and development of the best methods for using motion pictures in teaching. In this field a start has been made, but the work has not yet reached the point where the results are getting back to the classroom teacher.

"The second conclusion is that a clearing-house for information is greatly needed. Each center engaged in the administration of the material of visual instruction has acquired useful knowledge and developed methods that others could helpfully use. What is needed is a central agency having for its object to make available to each the experience of all."

THE WHITE HOUSE
WASHINGTON

April 21, 1923.

My dear Mr. Coleman:

I am very glad to express my approval of the work of the American Association of Museums and the sympathetic hope that it may be productive of the useful results which I know are contemplated by those directing the organization. The place of the properly organized musuem in the realm of education is certain to be increasingly important and I am assured that the Association is by way of an important contribution to the realization of the widest usefulness.

Most sincerely yours,

Warren G. Harding

Mr. L. V. Coleman,
American Museum of Safety,
141 East 29th Street,
New York City.

THE LATE PRESIDENT HARDING'S ENDORSEMENT
OF THE ASSOCIATION

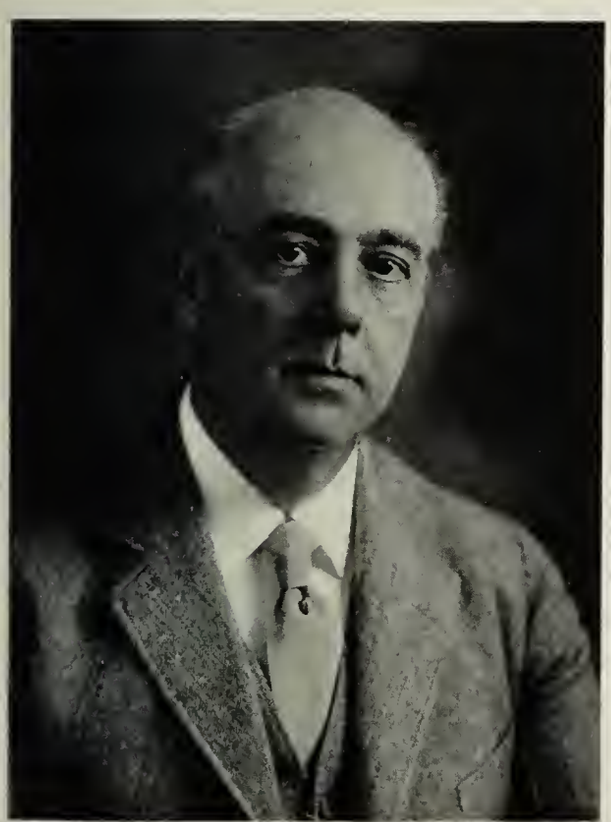
ITEMS OF NEWS

THE ASSOCIATION

Frederic A. Delano Treasurer

The new Treasurer of The American Association of Museums is Frederic Adrian Delano, who has been elected by the Executive Committee to succeed Dr. Wilson.

Mr. Delano is a Harvard graduate. As a railroad man he has been active in the government's affairs, and as a man of influence he has in the course of his career taken his part in educational life. He is a member of



FREDERIC A. DELANO

the Board of Overseers of Harvard, an ex-trustee of the University of Chicago and a regent of the Smithsonian Institution.

Assistant Treasurer Resigns

Richard F. Bach was compelled by illness to tender his resignation as Assistant Treasurer of the Association on July 1st. He is recovering now from the results of overwork, and will return to the Metropolitan Museum in the fall.

A Letter from the Late President Harding

The recent great loss of the nation's beloved Chief Executive gives us reason to cherish more than ever a letter to the Association from the late Warren G. Harding which was received as the recent campaign to establish national headquarters in Washington was drawing to a close. The letter is reproduced on the opposite page.

Committee on Fire Hazards

Mr. Edward R. Hardy, Assistant Manager of the New York Fire Insurance Exchange, has just accepted appointment as Chairman of our new Committee on Fire Hazards.

Through the good offices of his own organization and with the cooperation of similar bodies in other states, Mr. Hardy will begin by gathering information which will enable him to establish methods for a nation-wide series of investigations of museums from the standpoint of their fire hazards. Probably within a month inspections will be under way, and it is planned that representatives of the Committee will make detailed and careful studies of the museums in every large city. The findings and conclusions of the Committee will be presented to the Association not later than the next annual meeting, and the report will probably appear as one of the projected monographs on museum practice.

As soon as preliminary work is under way the Executive Committee of the Association will appoint to the Committee on Fire Hazards three or four representative museum workers, who will work with the Chairman in the preparation of the report. It is anticipated that the forthcoming study will make a contribution of first-rank importance, and it is most earnestly hoped that every museum will lend its full support to the undertaking by welcoming and assisting the officials who are to be assigned to the work of making local inspections.

EXHIBITS AND EXHIBITIONS

American Guns

The Chicago Historical Society has installed an exhibit of American guns dating from the beginning of the Revolution to the present time. The exhibit has been arranged by Mr. Henry Morris, the well-known authority on the history of firearms, who is an expert in their use as well.

The exhibit includes the earliest types of Kentucky rifles, both percussion and flint-lock, and earlier military arms dating from the time of the English "Brown Bess" tower musket and our earlier flint locks which merged into, first, the Harper's Ferry and, later, the earlier Springfield. The various changes or conversions of the Springfield into five styles of breech loader and regular "flip-up" of the 1870 model are shown, and the series ends with the wonderful rifle of the present time.

As this is the only exhibit of the kind in Chicago it will be attractive to military men and those who are interested in firearms for their own sakes.

Exhibit of Flags

The Mattatuck Historical Society has recently installed in its museum an exhibit of flags, commencing with those carried by the early explorers—Columbus, Cabot and Verrazano—through to those of the colonists from the time of the settlements to the early provincial and Revolutionary days. The development of the American flag is traced. There are also flags carried by the Confederate armies, flags of foreign nations, which were lowered at various times when the United States has acquired territory as, for instance, the flag of Texas and the flag of the Russian American Company. The exhibition ends with the various service flags of the present day.

Exhibits that Operate

An American inventive genius, Simon W. Wardwell, Jr., who died in 1923, produced a number of valuable and interesting machines. Two of Wardwell's inventions, the Universal Winder and his Rapid Braider, are exhibited in the Division of Textiles of the National Museum, the latter having just been set up.

This machine is equipped to braid over wire the covering seen on ordinary electric light cord, and has been connected with a small motor so that it can be demonstrated. Instead of a speed of from 150-180 revolutions per minute used in ordinary production, the machine has been geared so as to operate very slowly, at not more than ten revolutions per minute, and to permit the braiding movements of the spools to be seen.

Red Cross Group

A miniature group model of the Red Cross refugee camp at Piraeus, the seaport of Athens, has recently been completed and installed in the Red Cross Museum at National Headquarters, Washington, D. C., and is attracting much attention from visitors. The camp was one of those established a year ago when Smyrna was burned and Greeks and Armenians were massacred.

Stained Glass at Pennsylvania Museum

A valuable collection of stained glass, some of which dates back to the thirteenth century, is being installed permanently at the Pennsylvania Museum. It is being hung in the windows at the front of the museum so that artificial light will be unnecessary and the glass will be seen to the greatest advantage.

Baltimore Summer Exhibitions

The summer exhibitions at the Baltimore Museum of Art included an eighteenth century room with American furniture from the Halsted bequest to Johns Hopkins University, and portraits by Smibert, Charles Willson Peale, Rembrandt Peale, West and Sully. In an adjoining gallery there were mezzotints by S. Arlent-Edwards after eighteenth century subjects. Persian embroideries, lent by several collectors, were displayed with the permanent collection of East Indian copper and brass. Eighteenth century glass—English, Irish, and American—and a case of jewelry that belonged to Betsy Paterson Bonaparte were shown. The main picture

gallery and sculpture court were devoted to works by Baltimore artists.

Fogg Museum Accessions

Among the recent acquisitions of the Fogg Art Museum are a small panel of the Nativity—a work of the Italian fourteenth century school—and a large Venetian scene by Canaletto. An Indian painting has been given to the Museum by Dr. Denman W. Ross who has also given a number of textiles. The fine "Portrait of a Man" by Holbein has again been lent the museum, and the collection of Sargent drawings has been enriched by a further gift from the artist of a charcoal drawing of a seated figure.

Cleveland Accessions

The Cleveland Museum of Art was presented during August with one of the four bronze replicas made from Gutzon Borglum's colossal marble head of Lincoln, the original of which stands in the Capitol at Washington. This cast was the gift of Mrs. Salmon P. Halle, and has been placed on exhibition temporarily in the Garden Court.

The museum has acquired a much-medalled canvas, "The Ghost Story" by Walter McEwen, which is a gift of Mrs. Edward S. Harkness.

IN THE FIELD

Brooklyn Expedition to Utah

The Brooklyn Museum has organized an expedition to the plateau regions of southern Utah for the purpose of obtaining specimens and accessories for habitat groups of the mule deer and the mountain lion. Time and opportunity permitting, specimens of lesser mammals and some birds also will be collected. George P. Engelhardt, Curator of Natural Science, and R. H. Rockwell, Chief Taxidermist, will be in charge of the field work to be conducted during August and September, and H. B. Tschudy, Museum Artist, will make studies for background paintings during July. Experienced guides and well trained dogs have been secured.

South Atlantic Expedition

The Cleveland Museum of Natural History has made rapid progress in organizing its expedition to the islands of the south Atlantic. George Finlay Simmons has been chosen as scientific leader and curator of ornithology and the search for a captain is in progress. The three-masted schooner, *Lucy R*, has been purchased at Boston by Director Rea.

Mr. Simmons is a graduate of the University of Texas. He is an athlete, a biologist and an administrator.

Captain H. D. King, superintendent of the Fifth Lighthouse District at Baltimore, has recommended a number of good captains. He found his men by giving the newspapers a description of the kind of man wanted. One Baltimore newspaper ran the story under the heading "Man Inclined to Piracy Sought as Ship Captain. Skillful Seaman Wanted for Ornithological Expedition in South Atlantic." The story continues: "A man who would be a pirate if he suddenly decided to abandon the unexciting paths of respectability is wanted. Baltimore is asked to supply such a man as captain of a schooner for a scientific expedition under the auspices of The Cleveland Museum of Natural History. The position demands a man of the most skillful seamanship with desire for adventure, and Captain King, of the Baltimore Lighthouse District, has been asked by P. M. Rea, director of the museum, to find the man."

A number of highly qualified captains saw beneath this newspaper sensationalism a serious scientific purpose that appealed to them.

Gilmore Returns to Washington

C. W. Gilmore and N. H. Boss of the Division of Vertebrate Paleontology, United States National Museum, have returned to the Museum after an absence of three months in the field near Jensen, Utah, where they were engaged in excavating a skeleton of the huge swamp-living dinosaur, *Diplodocus*.

Mr. Gilmore reports the expedition as be-

ing entirely successful in obtaining for the Museum sufficient materials for the mounting of a very perfect skeleton which will exceed eighty feet in length and will stand more than fourteen feet high at the hips. The skeleton and attached rock filled thirty-four large boxes which have a total weight in excess of twenty-five tons.

This is the most extensive and important exploration of the kind ever undertaken by the National Museum. For many years the quarry has been worked by the Carnegie Museum and upon the close of their operations, the National Museum took up the work. An expedition from the University of Utah has now been granted permission by the Secretary of the Interior to quarry at the same spot for a year.

Expeditions from Philadelphia Academy

The Academy of Natural Sciences of Philadelphia has several expeditions in the field this summer. Dr. H. A. Pilsbry is representing the Academy at the Pan-Pacific Conference in Australia and will spend some time in the interior of that country. Director Gordon is visiting the Kryolite mines in Greenland in search of rare minerals and Mr. J. A. G. Rehr has spent several months in Jamaica and Costa Rica on an entomological collecting trip.

Osgood Back from Chile

Wilfred H. Osgood, Curator of Zoology of the Field Museum of Natural History, has returned from a collecting trip to South America. The bulk of his material, comprising two thousand birds and mammals, was taken in the island of Chiloe off the southern coast of Chile.

Several members of the party have remained behind to continue work for several months more.

At American School in France

Dr. Ales Hrklicka, of the National Museum, who is director this year of the American School for Prehistoric Studies in France, reports that great interest is taken by European anthropologists in a tour which he is making. He considers that of all his trips to Europe this has been the most fruitful, and he feels that the friendship and helpfulness displayed is due to the good feeling for the Smithsonian Institution.

Annabel D. Galvin, Assistant Director of the Museum of the Buffalo Society of Natural Sciences, has been awarded a scholarship to the School and has sailed for Europe, where she will study for six months.

MISCELLANY

Historical Work at Staten Island

The Historical Section of the Staten Island Institute has been occupied during the summer in preserving local ecclesiastical records. A sixth volume of records has been typed, a large number of photographs of monuments have been made and over one thousand epitaphs have been copied.

Buffalo Summer School

The summer school in nature study for children at the New Museum of the Buffalo Society of Natural Sciences has just closed. It was held in the new biological laboratory. Seventy-five children registered for the various classes, which included minerals, botany, liminology, entomology and birds. So successful was this course that the Superintendent of Schools has requested a similar evening course for the benefit of public school teachers.

Toledo Gets Ranger Purchase

The Toledo Museum of Art has recently been honored by The National Academy of Design through the presentation of the Henry Ward Ranger Fund purchase from the Winter Exhibition of 1922. The painting selected for the gift was "The Maumee River" by Carlton T. Chapman, N. A.—an especially fitting subject to go to Toledo, for the river portrayed flows through that city.

Membership Drive in Detroit

During the summer the Detroit Museum of Art Founders Society has been conducting a campaign for an increase of members. At the

present time the membership exceeds thirty-nine thousand. Important gifts have been made by D. M. Ferry, Jr., and others. The capital will be used, like membership fees, for the purchase of works of art for the Detroit Institute of Arts.

Membership Drive in Boston

The Executive Committee of the Boston Society of Natural History, feeling the need of increasing income, has adopted a new scale of membership and has begun a campaign for members.

A circular letter, together with a descriptive booklet, has been sent to thirty-five thousand prospects, and all members have been urged to advance to a higher class. To date more than twenty-five thousand dollars has been received or pledged.

Metropolitan Hours Changed

On July 1st, the closing hour of The Metropolitan Museum of Art was changed to 5 P. M. the year through, except on Saturdays, Sundays and holidays, when it will be 6 P. M. as heretofore.

Beginning on September 1st, the library will be open on Sundays during the regular museum hours—from 1 to 6 P. M.—in order to accomodate especially those who may wish to consult books after Sunday lectures or study hours.

Mrs. Whitmore to Lecture

Mrs. Charles Whitmore, formerly of the Worcester Art Museum and the Boston Museum of Fine Arts, has embarked upon a season of art lectures. One series of eight talks on the History of Household Furniture is to be given at the Boston Museum on successive Tuesdays beginning October 30th. In addition a full schedule of lectures is projected.

FOREIGN

Hull Conference

The thirty-fourth annual meeting of The Museums Association of Great Britain was held at Hull from July 9th to 13th. President Sheppard presided and there were one hundred and thirty-three representatives in attendance, including representatives of America and Egypt. The meetings were held in the Council Chamber at Guildhall, except one, which was in the Royal Institution.

The opening meeting was welcomed by the Lord Mayor of Hull. The presidential address was on "The Place of the Small Museum"—a plea for the conversion of ancient buildings into museums, in order to secure their preservation, and the exhibition within them of suitable objects. Discussion, which was opened by Dr. Bather, brought out some of the disadvantages of the large museum, and emphasis was laid upon the ease with which small museums may achieve variety by frequent changes of exhibits.

Mr. E. Howarth of Sheffield favored the establishment of small museums in the outskirts of a city, in places of beauty, recreation and usefulness. Mr. J. H. Charlton Deas of Sunderland reported that Sunderland was considering the establishment of a small museum of local industries.

Other papers were on "Some Methods of Mounting Geological Specimens," "Reparations and Museums," "Gemstones in Museum Collections," "Fish Exhibits in Museums" and "Civic Body and Art." Mr. George H. Sherwood of New York City described the educational work of The American Museum of Natural History.

The annual dinner had the largest attendance of any in the history of the Association. On another occasion the delegates were luncheon guests of the Hull Luncheon Club and also the Lord Mayor of Hull and the Lady Mayoress gave a reception in their honor.

Record Attendance

According to Natural History the Port Elizabeth Museum of South Africa reports an attendance of 136,984 visitors during the year 1922, probably the largest attendance of any museum in the world when measured with relation to the population of the place in which the museum is located.

LEGISLATION

DEPARTMENT OF FINE ARTS PROPOSED

About ten years ago Senator Walter Gilman Page of Massachusetts suggested the creation of a United States Bureau of Art, but no action was taken. The plan was held in abeyance until last year, when Senator Page drafted a bill to create an executive department of the United States government to be called the Department of Fine Arts. The proposed bill followed the usual lines, except for a section defining the duties of the Secretary.

This document was published in The Art News and on the basis of criticisms which were evoked, the manuscript has been revised and is published here for the attention of museum directors and trustees. If interest is taken in this measure, a symposium on the subject will be published in an early number of Museum Work.

Draft of the Bill

A Bill to create a Department of Fine Arts.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled:

Section 1: That there is hereby created an executive department in the Government to be called the Department of Fine Arts, with a Secretary thereof, who shall be learned and experienced in matters pertaining to the Fine Arts, who shall be the head thereof, to be appointed by the President by and with the advice and consent of the Senate, and who shall receive a salary of $12,000 per annum and whose tenure of office shall be like that of the heads of other executive departments; and section 158 of the Revised Statutes is hereby amended to include such department, and the provisions of title 4 of the Revised Statutes, including all amendments thereto, are hereby made applicable to said department.

The purpose of the Department of Fine Arts shall be to increase knowledge of the Arts through official channels, and to develop a taste for Art, one of the greatest factors in the march of human progress. The Secretary of Fine Arts shall have charge and control of the National Gallery of Art, including the Freer Gallery in Washington, D. C., and all other galleries of art which may hereafter come under its control wherever situated, and he shall be a member and chairman ex-officio of the Commission of Fine Arts, which shall perform its duties as prescribed by law under his direction, and shall advise and judge all matters relating to construction, monumental as well as buildings, paintings, sculpture, exhibitions under government aid, both in the United States and its possessions as well as in other countries. The Secretary of Fine Arts shall also have direction and charge of International relationships in the field of Art, assuming responsibility, together with the Fine Arts Commission, for gifts to this government on the part of foreign governments, have charge of art exhibitions abroad where the government of the United States has control, and, through available official channels, make known the works of American Artists and artisans throughout other countries. The diplomatic and consular service shall assist the Secretary of Fine Arts by keeping his department informed in all fields of art movement in the countries to which the United States are accredited, and shall secure and transmit to the Department of Fine Arts all printed matter relating to the work of this Department. The Secretary of Fine Arts shall investigate and report as often as circumstances shall require upon the teaching of Art in the Public Schools of the country and he may advise through reports upon better and more instructive methods, to the end that the coming generation may possess the knowledge necessary for a wider, better informed and more highly developed public taste.

The said Secretary shall cause a seal of office to be made for said department of such device as the President shall approve, and judicial notice shall be taken of the said seal.

Section 2: That there shall be in said department an Assistant Secretary of Fine

Arts, to be appointed by the President, who shall receive a salary of $8,000 a year; he shall perform such duties as shall be prescribed by the Secretary or as required by law; there shall be such other assistants as are necessary to carry the provisions of this Act fully into effect, as may from time to time be provided by Congress. All accounts of salaries and incidental expenses of the office of the Secretary of Fine Arts, and all accounts relating to the business within the jurisdiction of the Department of Fine Arts shall be examined and audited by the General Accounting office in like manner as are the accounts of other executive departments in accordance with the provisions of the Budget and Accounting Act, 1921.

The Secretary of Fine Arts shall cooperate with the industrial interests of the United States for the purpose of securing a better understanding of the value of art as applied to the industrial products of the country.

The terms Fine Arts as used herein shall be considered as applying to Painting, Sculpture, Architecture, Industrial, Decorative and Graphic Art and the Arts of Design.

SECTION 3: That the Secretary of Fine Arts shall collect, collate and report at least once each year, or oftener if necessary, full and complete statistics relating to the Fine Arts of the United States, the term Fine Arts to comprehend all matters relating to Architecture, Painting and Sculpture.

SECTION 4: That the Secretary of Fine Arts shall have charge, in the buildings or premises occupied by or appropriated to the Department of Fine Arts, of the library, furniture, fixtures, records and other property pertaining to it, or hereafter acquired for use in its business; and he shall be allowed to spend for periodicals and for the purposes of the library and for rental of appropriate quarters for the accommodation of the department within the District of Columbia and for other incidental expenses such appropriation for the preceding fiscal year as Congress may provide from time to time.

SECTION 5: That the Secretary of Fine Arts shall annually make a report in writing to Congress at the beginning of its regular session, giving an account of all moneys disbursed by him and his department and describing its work; he shall also from time to time make such special investigation and report as he may be required to do by the President or by Congress, or which he himself may deem necessary.

SECTION 6: That this Act shall take effect upon approval by the President, and all Acts or parts of Acts inconsistent with the provisions of this Act be, and the same are hereby, repealed.

REVIEWING OURSELVES

The Question of Design

The article by Charles R. Richards is of especial interest because it plays three roles. It is the opening gun in a campaign which Museum Work will carry on to develop "industrial relations;" it is a message based upon the author's investigation of industrial art; it is a reminder of the survey which Professor Richards is now making in Europe and from which far-reaching consequences are to be anticipated.

An Authority

We must respect Henry W. Kent's right to say what he thinks about printing, and we must recognize that what he thinks about printing ought to come pretty close to being right.

You can number on the fingers of your hands the men who are as deeply absorbed in the subject of fine printing as he, and his position as president of the Grolier Club bespeaks his standing among them.

What Are the Principles?

There must be some general principles of gallery treatment for the purpose exemplified by J. Arthur MacLean's gallery for primitive paintings which he describes in this number of Museum Work. Perhaps there is a definite range of possibilities for each period and surely there can be only a few technical means of creating atmosphere.

This may be a good job for a committee in due course of time.

About the Association

We might give more space to news about the Association, to be sure. There is much to say but we try to say the important things at the opportune time—in News Letters.

After all, we are not selling stock. To be the medium of cooperation is our aim, and that aim places the emphasis everywhere except on headquarters.

Step Forward

If your museum is not reported in the news columns of Museum Work, it is your own fault—whoever you may be. Everyone is invited to keep us informed. We use what we get—and then a little that we go after.

Coming

"Where, oh where, is the science?" says the science museum reader, and the editor replies that some numbers of Museum Work, like this one, will be a little overbalanced in favor of art museums, others will lean a little towards science museums and occasionally history museums will get more than their quota. But taking it by and large, every reader will get his share, and we hope that he will not pass over the other fellow's morsel altogether.

An Error

The Western Arts Association calls attention to an error in Museum Work, Volume V, Number 5, foot note on page 95. The report to the Western Arts Association on art museum material for schools is available only as printed in the annual report of the Association, which may be secured upon payment of one dollar to Louis R. Abbott, Secretary, 234 North Division Avenue, Grand Rapids.

MUSEUM WORK

VOL. VI SEPTEMBER-OCTOBER, 1923 NO. 3

Laurence Vail Coleman, Editor

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PRIMITIVE AMERICAN HOME
AN INSTALLATION AT THE CHICAGO HISTORICAL SOCIETY
WHICH MAINTAINS A SUCCESSFUL MUSEUM

WHY MUSEUMS OF HISTORY HAVE FAILED

By E. E. Blackman

Curator, Nebraska State Historical Society

STATE historical societies are not doing the work for which they were created. Very few of them are building up museums commensurate with the possibilities in spite of the fact that every one of these societies is operating under an enabling act which specifies a museum as one of the functions of the organization. There are a variety of reasons why this phase of historical society work is neglected. In some states, a little concerted effort would inspire activity; in others a complete reorganization of the society would be necessary to get results. Evidently the first great need is to inspire a desire for an historical museum in the heart of some individual or group of individuals—then the museum will result and the funds will be supplied. The state historical museum is well worth while. It can be a powerful factor for education. It can be a valuable asset to any state, and in fact no state can function fully without it. It is an heritage which the people of every state owe to posterity.

Why then are there not more historical museums of real importance? The usual answer from those responsible is to the effect that "we lack the funds." Yet, under present conditions, if the funds now available to the average historical society were doubled at this instant, no museum would result. Something else than support is needed.

The truth of this statement has been proved in a number of states. Every historical museum in existence owes its origin to some individual who first had the "desire." In some instances a museum has grown as long as a dominating spirit has reigned, and has become dormant after his activity has ceased. It takes determination on the part of some one to establish a museum.

When I see your new home it makes me want one as good, or better. This is a psychological principle as old as the world. Therefore Iowa should know of what Ohio is doing and be inspired with a desire to do likewise. Make some one in Iowa desire to surpass Ohio and if the desire is strong enough it will be done. Such desires may be created but energy and persistent effort will be needed to do it.

The movement which will inspire historical societies must be strong enough to weld together the historical societies of the nation. Isolated units must be moulded into one strong body, for their problems are indentical, their aims are the same, and their interests are one. They should act as a

unit, with a nation-wide organization that will carry force and demand consideration.

Historical societies as a rule are not strong political bodies. They need the encouraging effort of a body united to assist and cooperate with each individual society in solving its problems, and each society, in return, will then add its influence and support to the central organization. A national body can demand and will receive consideration from a legislature which would be denied to a local society alone. If the legislative body of Colorado knew that a national organization of historical society museums demanded reasonable and conservative support for the Colorado museum, and that other states were yielding to the demand, the support would probably be given.

For a nation-wide effort to establish historical museums with a conservative per centum annual levy to grow as property values increase, there is a preliminary educational work to be done. The effort should keep the museum idea uppermost—the appropriation should be sought for museum purposes. It should be dispensed through existing historical societies, where possible, but the museum idea should be featured. There is a far greater charm to "Historical Museum" than to "Historical Society." The museum promises something tangible and definite; it appeals to almost everyone. There are a few examples existing—enough to convince any one that such an institution is practicable as well as desirable for any state.

The plan requires an educational campaign which will reach every historical society. The work should begin with a report on museum activities in each state—the reports to contain a summary of what has actually been accomplished and of what is proposed for the future. A comparative study of these reports should reveal the attitude of society management toward museum work. The further conduct of the effort must then be determined by conditions.

National organization of all historical museums through The American Association of Museums would seem to be a desirable line of effort. If this could be brought about many historical museum problems might be solved by the national organization. When a majority of historical museums have been brought to feel that the national organization has their interests at heart there will be a great awakening. Then the prospect of support by a regular annual per centum tax levy will be very definite.

A BULLETIN BOARD FOR NEWSPAPER HEADLINES

A PIONEER BULLETIN

By Harold L. Madison

Curator of Education, The Cleveland Museum of Natural History

THE Cleveland Museum of Natural History has an out-of-door bulletin on its front lawn, within sight of a heavy daily traffic. This bulletin carries the name of the museum, and in large readable type a terse statement of a natural history truth. Two statements are put out each week, one on Monday and one on Thursday morning, and on the following Monday morning on the editorial page of the local newspaper appears an article under the caption, *Stories a Museum Tells*. The two bulletin statements of the preceding week are used as sub-heads in this story.

At first the public smiled, and even members of the museum staff wondered at such obvious statements as *Insects are six-legged animals*. But when a voice over the telephone informed us that the statement was wrong, "Insects were not animals," we began to realize how thoroughly unfamiliar people are with familiar natural history facts, and the story into which it keys.

We are just now considering the advisability of duplicating the bulletin on the west side of the city since the majority of the residents of this section

do not pass the museum regularly. As a corollary to its educational function, the bulletin has become a very effective and dignified means of advertising the museum.

The following story is a typical one. The statements which appeared on the bulletin were: *Many Caterpillars Are Beautiful* and *Butterflies Make Interesting Pets.*

STORIES A MUSEUM TELLS

PREPARED BY THE CLEVELAND MUSEUM OF NATURAL HISTORY

LXV—Fragile Pets

"And what's a butterfly? At best
He's but a caterpillar, drest."

PERHAPS you think, as we used to, that the poet who wrote those lines had but one redeeming quality—honesty—and lacked that finer appreciation of the beautiful which a true poet should have.

Yes, there was a time when we had such thoughts as those, but that was before we had made the acquaintance of a few hundred caterpillars, had shared their daily life, invited them to feasts, cared for them in sickness and in health, mourned them when they died of the dry leaf colic, were stabbed by a cruel ichneumon fly, or had their life blood sucked by an assassin bug.

Did you ever leave a train or boat in a strange city when your friends failed to meet you? As you looked around you saw very few individuals whose appearance you liked, and, absurdly, you formed a snap judgment forthwith that the people of that city were simply awful.

Some time in your life you have probably disembarked at the port of Caterpillartown, and, after a fleeting glance at the inhabitants, left without ever meeting the really delightful citizenry. Had you remained a while, what different ideas you would have, after meeting the beautiful mothers and fathers and watching the little ones grow up.

Many Caterpillars Are Beautiful

Until you have known a caterpillar from the time it was an egg, have watched it take its first steps, eat its first meal and shed its first skin, it and its relatives may be repulsive to you simply because creeping, squirming and wriggling things hold a strange spell over mankind. But interest soon routs repulsiveness, and then there comes the realization that many caterpillars are actually beautiful.

As to color schemes, some caterpillars are true gypsies who clothe themselves in the brightest hues at their command, adding, often, an abundance of jewel-like tubercles with a rare beauty all their own.

Caterpillar wardrobes are frequently quite extensive, too. Take the Cecropia, for example. When it emerges from the egg, it is a spiny, black little fellow with a patent leather head. Soon this dress is moulted for another like it, but the next is dull orange trimmed with rows of black tubercles.

The orange robe is cast aside for one of blue green trimmed with tubercles of orange, yellow and blue. In turn this creation is abandoned for a marvelous limpid green number, daringly beaded with tubercles of coral red, golden yellow, and pale blue, set off with spines of black. Indeed, the moth is no more beautifully arrayed than the adult caterpillar.

But the Cecropia caterpillar does not stand alone in its beauty, for with it is a host of others—Ios, Promethias, Milkweed caterpillars, larvae of many of the Swallowtails, and so ad infinitum.

Butterflies Make Interesting Pets.

When one has known a caterpillar from the time it was an egg—nay, even . . . . .

This story is taken from the Cleveland Plain Dealer of September 24, 1923. The final third of it has been omitted here.—Editor.

SMALL GROUP-MODEL OF A DEBARKATION CANTEEN BY CHAPMAN BOAS

SMALL GROUPS

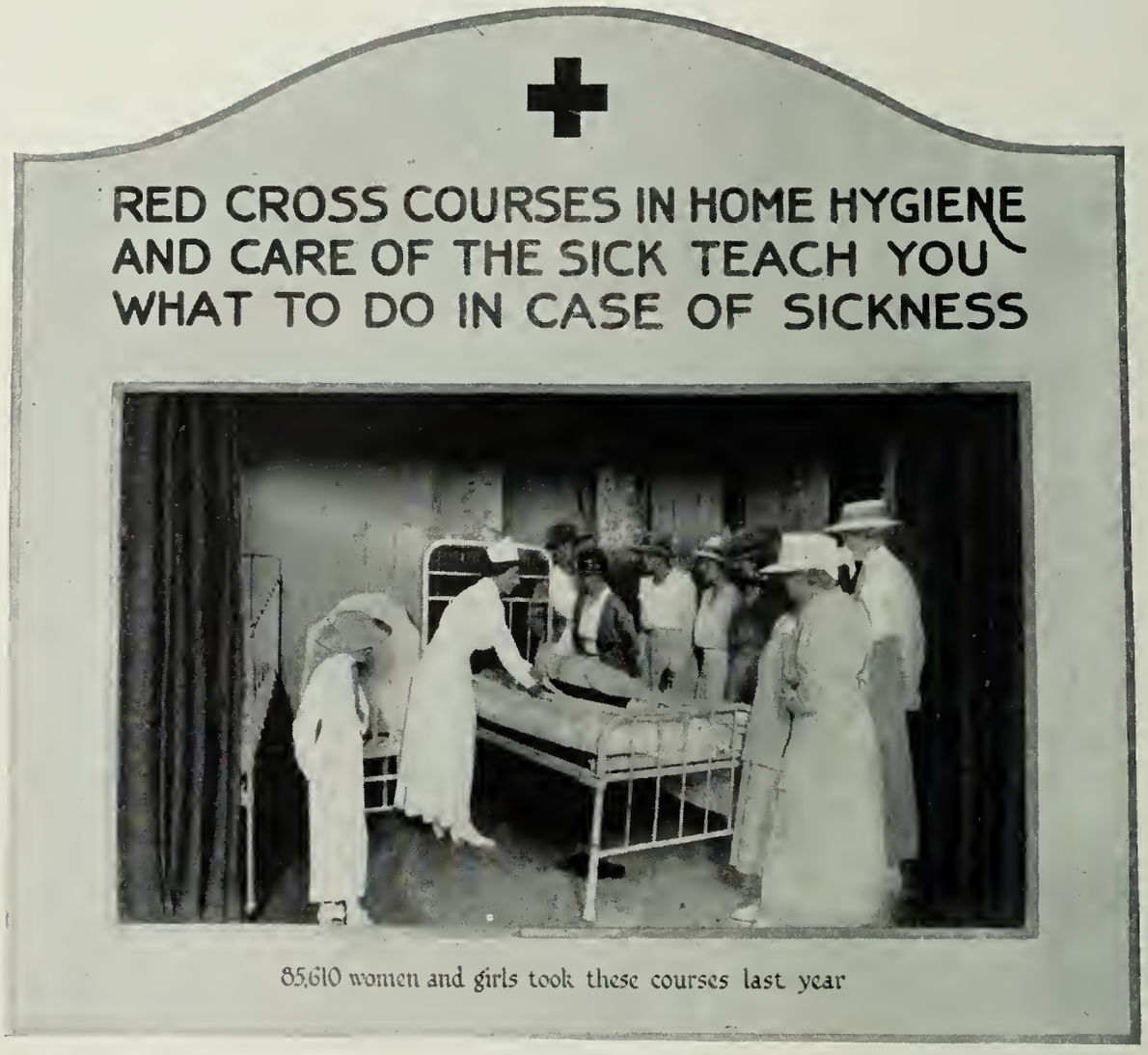
By Irene Givenwilson

Curator, American Red Cross Museum

NECESSITY is the mother of invention. This maxim has accounted for many improvements in museum work and now we can find in it an explanation of a recent development in methods of group exhibit. In the early days of many museums, the chief problem was to fill space, and often large collections and large groups were placed on exhibition in part to subserve the purpose of filling up. However, space is not so often available today and the value of compact exhibits has been recognized. The necessity therefore of utilizing small spaces for important displays has led to new developments, which at the same time have brought new life and added interest to museums.

The Red Cross Museum in Washington, D. C., is an example of this type of development. Organized just after the World War, during which the American Red Cross had expanded to its fullest capacity and every office of its National Headquarters was humming with activity, this small museum was faced from the start with difficulty in finding adequate space. The necessity of utilizing to the full such small spaces as it was able to acquire from time to time led to the adoption of miniature group models as a special feature of the Museum.

The expedient was highly successful, but soon it was found that even miniature groups were expensive and sometimes quite bulky in spite of their small scale, yet at the same time it was realized that no other form of exhibit made so deep an appeal, or visualized to the public the work of the Red


RED CROSS COURSES IN HOME HYGIENE
AND CARE OF THE SICK TEACH YOU
WHAT TO DO IN CASE OF SICKNESS
85,610 women and girls took these courses last year

A GROUP-MODEL WHICH IS COMPACT, PORTABLE AND INEXPENSIVE

Cross in so effective a manner. Thus necessity brought about a further evolution. From elaborate miniature groups, simplified ones were evolved, and they have now become known as "Little Theatres."

These theatres are constructed of beaver board. Photographs are used for the backgrounds and figures, which are mounted and painted by hand. The backgrounds are curved and the ends inserted into grooves provided for the purpose in the edges of the front frame. The opening in the front is fitted with curtains to complete the illusion of a theatre stage, on which the figures are placed, and the whole is lighted by electricity from above. This type of exhibit has another advantage in that it is collapsible and so can be packed flat and shipped without damage. Thus at very little extra expense and in small space, a comprehensive exhibit can be assembled by the use of one elaborate group model and a number of these simplified models or little theatres.

MUTE MUSEUMS

By Parke F. Hanley

Publicity Advisor, Columbus Gallery of Fine Arts

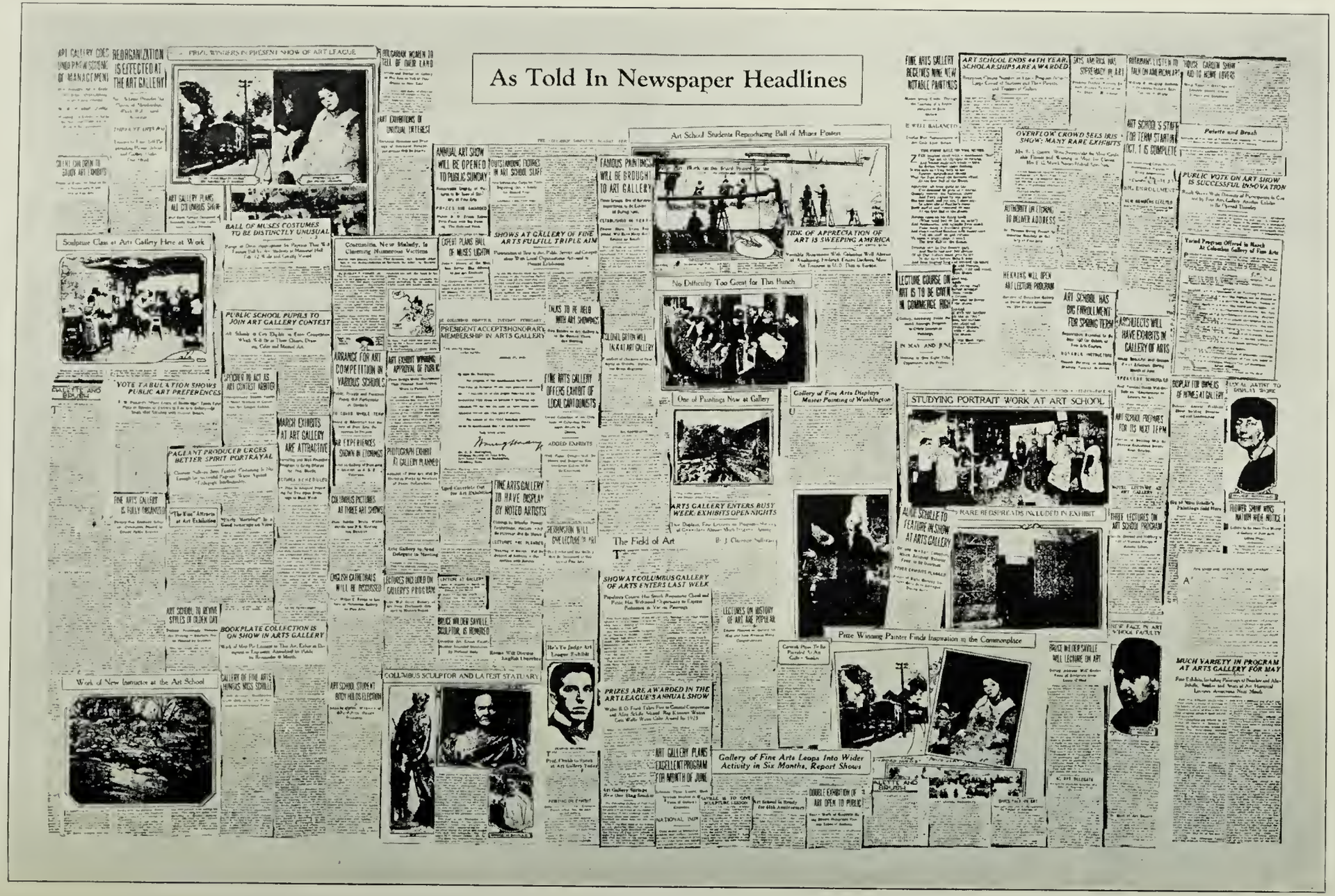
DURING the recent pressmen's strike in New York City, when all of the newspapers were combined into a single two-edition tabloid daily, those enterprises which depend largely upon public attendance for their success, fell into a serious slump. Department stores, theatres and baseball parks suffered from the deprival of public notice.

Following as this misfortune did upon the earthquake in Japan, several serious-minded persons were moved to compare the relative economic losses, and their computations showed that New York had suffered as great an economic loss through the cessation of publicity as did Yokohama through seismic upheaval, tidal flood and fire. Probably never has there been so conclusive or so expensive a demonstration of the value of publicity, and in this circumstance is contained a lesson, not only for advertisers but for every public enterprise that is rightfully entitled to space in newspapers. In this group are the museums.

Created and conducted for the benefit of the public, to satisfy the appetite for knowledge, the need of enjoyment and the craving for self-improvement, the museums of the country not only deserve, but can rightfully demand, a place in the news of the day. As they are not profit-seeking institutions it is doubtful whether there are any progressive newspapers that will deny them this place. Yet now, when American museums are stepping further into public recognition in a year than they have in a decade hitherto, there are many museums that fail to take advantage of this great opportunity. It is sadly true that many museums are under the conditions of a perpetual pressmen's strike.

The consequences fall upon the museums themselves—which is only fair—but also they fall upon their communities, which is eminently unfair. The doctrine of making the people come to the museums has been supplemented by that of carrying the museum to the people, and this can be achieved in part by transmitting the museums *through news* to the people.

There are cities and towns in which there is little or no museum publicity. A trained publicity man will discover within ten minutes that this condition is the result of either or both of two causes: the museum has said nothing for publication, or else, what it has said has not been expressed in newspaper language.


As Told In Newspaper Headlines
REORGANIZATION IS EFFECTED AT THE ART GALLERY
PRIZE WINNERS IN PRESENT SHOW OF ART LEAGUE
ART GALLERY PLANS ALL COLUMBUS SHOW
BALL OF MUSES COSTUMES TO BE DISTINCTLY UNUSUAL
Sculpture Class at Arts Gallery Here at Work
PUBLIC SCHOOL PUPILS TO JOIN ART GALLERY CONTEST
"VOTE TABULATION SHOWS PUBLIC ART PREFERENCES
PAGEANT PRODUCER URGES BETTER SPIRIT PORTRAYAL
FINE ARTS GALLERY IS FULLY ORGANIZED
BOOKPLATE COLLECTION IS ON SHOW IN ARTS GALLERY
Work of New Instructor at the Art School
GALLERY OF FINE ARTS HANGS MISS SEVILLE
ART SCHOOL TO BEGIN STYLES OF OLDEN DAY
ART SCHOOL STUDENT BODY HOLDS ELECTION
Community, Near Modesty, Is Claiming Numerous Victims
ARRANGE FOR ART COMPETITION IN VARIOUS SCHOOLS
MARCH EXHIBITS AT ART GALLERY ARE ATTRACTIVE
ART EXPERIENCES SHOWN IN EVENINGS
COLUMBUS PICTURES AT THREE ART SHOWS
ENGLISH CATHEDRALS WILL BE DISCUSSED
LECTURES INCLUDED ON GALLERY'S PROGRAM
ART EXHIBITORS OF UNUSUAL INTEREST
ART EXHIBIT WINNING APPROVAL OF PUBLIC
PHOTOGRAPH EXHIBIT AT GALLERY PLANNED
Art Gallery to Send Delegate to Meeting
BRUCE WILDER SAVILLE SCULPTOR, IS HONORED
COLUMBUS SCULPTOR AND LATEST STATUARY
ANNUAL ART SHOW WILL BE OPENED TO PUBLIC SUNDAY
PRIZES ARE AWARDED
CLUBS AMONG LEADERS IN ART SCHOOL STAFF
SHOWS AT GALLERY OF FINE ARTS FULFILL TRIPLE AIM
Presentation at Time to Art, Public Service and Concept about What Local Organization Art need to Present Endeavors
CLEVER PLANS BALL OF MUSES LIGHTEN
PRESIDENT ACCEPTS HONORARY MEMBERSHIP IN ARTS GALLERY
TALKS TO BE HELD WITH ART SHOWINGS
COLONEL GRIDEN WILL TALK AT ART GALLERY
FINE ARTS GALLERY OFFERS EXHIBIT OF LOCAL CARTOONISTS
ADDED EXHIBITS
FINE ARTS GALLERY TO HAVE DISPLAY BY NOTED ARTISTS
LECTURES ARE PLANNED
DEMONSTRATION WILL GIVE LECTURE TO ART
The Field of Art
SHOW AT COLUMBUS GALLERY OF ARTS ENTERS LAST WEEK
LECTURES ON HISTORY OF ART ARE POPULAR
He's To Judge Art League Exhibit
PRIZES ARE AWARDED IN THE ART LEAGUE'S ANNUAL SHOW
Prof. Dodds to Speak at Art Gallery Today
ART GALLERY PLANS EXCELLENT PROGRAM FOR MONTH OF JUNE
Gallery of Fine Arts Leaps Into Wider Activity in Six Months, Report Shows
DOUBLE EXHIBITION OF ART OPEN TO PUBLIC
Art School Students Reproducing Ball of Muses Posters
FAMOUS PAINTINGS WILL BE BROUGHT TO ART GALLERY
TIDE OF APPRECIATION OF ART IS SWEEPING AMERICA
No Difficulty Too Great for This Bunch
One of Paintings Now at Gallery
Gallery of Fine Arts Displays Master Painting of Washington
ARTS GALLERY ENTERS BUSY WEEK; EXHIBITS OPEN NIGHTS
B. J. Clarence Sullivan
Prize Winning Painter Finds Inspiration in the Commonplace
FINE ARTS GALLERY RECEIVES NINE NEW NOTABLE PAINTINGS
ART SCHOOL ENDS 44TH YEAR, SCHOLARSHIPS ARE AWARDED
OVERFLOW CROWD SEES IRIS SHOW; MANY RARE EXHIBITS
AUTHORITY OFFERING TO DELIVER ADDRESS
LECTURE COURSE ON ART IS TO BE GIVEN IN COMMERCE HIGH
HEARING WILL OPEN ART LECTURE PROGRAM
ART SCHOOL HAS BIG ENROLLMENT FOR SPRING TERM
ARCHITECTS WILL HAVE EXHIBITS IN GALLERY OF ARTS
STUDYING PORTRAIT WORK AT ART SCHOOL
ALICE SEVILLE TO FEATURE IN SHOW AT ARTS GALLERY
RARE BEGSTREADS INCLUDED IN EXHIBIT
ART SCHOOL'S STAFF FOR TERM STARTING OCT. 1 IS COMPLETE
PUBLIC VOTE ON ART SHOW IS SUCCESSFUL INNOVATION
Varied Program Offered in March At Columbus Gallery of Fine Arts
ART SCHOOL PREPARES FOR ITS NEXT TERM
THREE LECTURES ON ART SCHOOL PROGRAM
NEW FACE IN ART SCHOOL FACULTY
BRUCE WILDER SAVILLE WILL LECTURE ON ART
MUCH VARIETY IN PROGRAM AT ARTS GALLERY FOR MAY
FLOWER SHOW WINS NATION-WIDE NOTICE

THE STORY OF THE COLUMBUS GALLERY OF FINE ARTS DURING THE LAST FEW MONTHS

Silence deserves little sympathy. Every museum has something to say or there is no reason for existence. If the transient or permanent contents of a museum are not worthy of comment the museum should not be maintained.

The museum which speaks the wrong language to the public can correct its ways, and with patience its whisper can be turned into a clarion cry. Probably the majority of museums of the country have now awakened to the necessity of newspaper expression but only a few have given serious attention to couching expression according to the rules of newspaper offices. The city editor's wastebasket is filled with museum copy over-burdened with adjectives, and with that totally unnecessary—and unsportsman-like—descriptive matter which so completely describes an object that a visit to the place of its exhibition is unnecessary. Furthermore, city editors resent having their readers told in advance what they should and should not think.

The rules governing newspaper copy are few but they are inviolable. A summary of the whole story must be comprised in the first paragraph and this must answer also the questions of who, what, when, and where—and sometimes, why. The whole story must be told in the fewest possible words and when it is told the story must end. It is not space but the number of facts crowded within that space which counts.

Unless these simple requirements are met, few offices take the time or the trouble to have the material re-written by their trained men. Re-write men are busy and usually are not informed on museum subjects. They hesitate to tamper with copy unless they can preserve the sense and the meaning and the intent.

Not in exhibits alone is there opportunity for museum publicity; there are lectures too. If a talk is worth delivering to a group of people it should be worth summarizing to a degree that will arouse curiosity in a newspaper. School activities are always interesting or can be made interesting. In one town not only did newspapers run many columns of publicity but also local motion picture companies took as many as four news reel pictures within six months. If there are activities for children, notice of these will be absorbing to parents; if there are club meetings, they will appeal not only to the members of clubs concerned but to those of other clubs as well. House organs, trade journals, club bulletins and other publications will eagerly open their columns if museums have something to offer that is of interest to their special class of readers.

As broad as the field of a museum, so broad is the field of publicity for that museum; as vital as the human meaning of a museum, so vital is the necessity for publication; as far as the reach of publicity, so far is its influence upon the public.

EDITORIAL

FROM WORDS SPRING ACTIONS

IT is no misuse of the term *museum* to apply it to an art gallery, though some would have us think so. One art director says, "A museum is a place for butterflies and jars of specimens and rocks and minerals; a gallery is a place for pictures." A correspondent writes, "We have an art gallery rather than a museum."

Now all of this is counter to Webster and counter to custom: witness the scores of museums of art which are called museums. More than this, it sets up an altogether unnecessary distinction between museums of art and museums of science. The term *gallery* seems to be used loosely, and so it may not be amiss to grope about after some definite meaning for the word.

If any distinction can be drawn between galleries and museums, it must divide the camp of art institutions, but it cannot divide it on the basis of what the institutions own, for there are some so-called galleries which have wide fields indeed. The distinction, if one exists or may be imputed, must rest upon difference in methods. What different methods can there be? Let us for a moment compare museums of art, some of which are called galleries, with museums of science, all of which are called museums. On the whole, art museums and art galleries display objects for the visitor to enjoy in his own way, and on the whole, science museums display objects in support of facts presented. This gives us a possible meaning for the word *gallery*, a place where objects are displayed—worthy objects of course. This notion is borne out by the fact that commercial galleries are places where works of art are put on view.

Then *gallery* should designate the institution, whether of art or science, which just exhibits, and *museum* in its widest sense should be reserved for the institution which meets its full obligation *to have* and *to use*. Then, many a gallery is misnamed and many a museum is but a gallery. So much for words.

But words express our thoughts and thoughts shape actions. If all museums of art appreciate their kinship to museums of science and some do not hide behind an appellative *gallery*, then they may begin to think constructively along new lines. If museums of science realize that they are sisters to the galleries then they may more often blush, for labels alone will not hold their souls complacent.

JUST PUBLISHED

MUSEUM PUBLICATIONS

Cincinnati

Cincinnati Museum Association. Forty-Second Annual Report for the Year Ending December 31, 1922.

The Director's report is a review of the history of the museum and a general statement of its scope and purposes.

New York

Furniture used by the Museum.

The Metropolitan Museum of Art has issued a classic booklet containing one page of introductory text and forty pages of dimensioned drawings of museum furniture. Table, wall and center cases are figured, as are also storage cases of several kinds, tables, stands, benches, chairs and miscellaneous pieces.

The exposition should stimulate other museums to scrutinize their own gallery furnishings and to replace the ugly with the graceful and refined. There is no reason why museum men generally should not have developed specialized designs in response to their very special and constant needs. It is time to cut free of the architect.

Guide to the Hall of Mammals. By Frederic A. Lucas, The American Museum of Natural History.

In this new guide, Director Lucas presents an outline of mammal groups and the modifications of structure in mammals. The booklet is very brief and is in popular language. Illustrations are sketches of exhibits to be found in the hall.

St. Louis

City Art Museum. Fourteenth Annual Report for the Year 1922-23.

The final sentence of the Director's statement, is the kernel of the report. "The policy of acquiring fewer objects of a high standard of excellence, rather than a large number of objects of mediocre quality, is a policy which has proven its wisdom in the up-building of the museum's collections, which are gradually becoming coordinated in a manner which will eventually illustrate the evolution of art throughout the ages."

Springfield

Annual Report of the City Library Association of Springfield, Massachusetts, for the Year Ending April 30, 1923.

The City Library, Art Museum and Museum of Natural History are the institutions jointly forming the City Library Association. In the report, President Bill says, "In the course of time the annual cost of both the Art Museum and the Museum of Natural History will without doubt be cared for entirely by private endowments, leaving for the city only the maintenance of the library and branches."

We feel that this would work to the permanent disadvantage of the museums, for public support is both a reward and a motive for public service.

Worcester

The Worcester Art Museum. Report of the Trustees, Officers, and List of Sustaining Members, 1923.

This is a thoroughly cheerful and pleasingly brief report. All the usual—and very useful—statistics are there but they do not offend.

Hull, England

The Place of The Small Museum. Address by the President of the Museums Association at the recent Hull Conference, reprinted from the Museums Journal as Hull Museum Publications, No. 136.

President Sheppard makes an appeal for the utilization of historic houses for museum purposes, both to assure preservation of the properties and to increase the housing facilities for small collections. The points are well taken that small museums are desirable from the standpoint of the visitor and that a landmark may be the very setting to display a collection of more or less related material.

MAGAZINE ARTICLES

Newark's China Exhibit

The elaborate exhibit of Chinese material which has been brought together by the Newark Museum is discussed in Arts & Decoration of October. Works of art and descriptive matter have been brought together from many sources—collectors and dealers, individuals and institutions, both in America and China have cooperated.

The exhibit may be the last of any special importance to be held in the library building for the new museum building is soon to be erected.

Barnes Museum

In the same number of Arts & Decoration there is a short article about the new Barnes Museum of Modern Art which has been endowed by Dr. Albert Barnes of Philadelphia with six million dollars. A structure designed by Paul Cret is being completed at Merion, Pennsylvania, and shortly will be opened to the public.

The Barnes collection has been brought together with the help of Paul Guillaume of Paris, and consists of representative series of works by modern artists and an assemblage of examples of primitive African sculpture.

Art Museum Policies

Museums not Mausoleums. By Helen Appleton Read in Shadowland of September quotes Mr. Ivins of The Metropolitan.

Mr. Ivins explains the distinction between the cultural and the educational policy as applied to Art Museums in America—the desire to *have* versus the desire to *use*.

Museum of Tools

In the American Machinist of September 20, L. L. Thwing writes under the title *Wanted—A Museum of Machine Tools* and adds another item to the list of reasons why a museum of engineering should be established at Washington or New York or both. Movements are afoot in both cities and they should be pushed. Already the U. S. National Museum has an unsurpassed nucleus for an engineering museum.

Association Announcement

In Science of September 7th there was published an article on The American Association of Museums, reporting its progress and outlining its plans. It is titled *A New Era for American Museums.*

OF GENERAL INTEREST

For the Conservationist

"We want inspiration, not knowledge," says Frank Crane. "If we wanted knowledge we would read the dictionary."

When a book can inspire as does LeRoy Jeffers' *The Call of The Mountains* it has no need to excuse its existence by imparting knowledge but if it also presents fact as does Mr. Jeffers' book it is indeed worthy to be read by all.

The Call of The Mountains is a compendium of first hand mountaineering information, superbly illustrated, adroitly presented, deeply felt. To those who love nature and hate its foes, the book will be a lasting treasure.

Lithography

Five hundred copies of a little book *Lithography* by Bolton Brown have been printed by D. P. Updike of the Merrymount Press, and published by FitzRoy Carrington.

The book is an explanation of, and an appeal for the lithograph—the only natural drawing which can be had in some quantity. There is good lithography today, says Brown. "But the confusion of the public mind as to what a lithograph is, whether it is 'commercial' or not, whether it is 'original' or not, whether it is a 'limited edition' or not, whether 'the plate has been destroyed' or not—these and a swarm of similar hindrances stand between the public of today and an intelligent appreciation of lithography. Ideas dragged over from the world of etchings, ideas about signatures, and remarks, and states—most of which mean nothing at all in lithography—also clog the situation."

ITEMS OF NEWS

The current of news which passes over the editor's desk is sufficient to fill the columns of a weekly newspaper. Therefore, these few pages every two months in MUSEUM WORK can do no more than to touch a few of the high points, but it is hoped that from this beginning may be developed a separate publication MUSEUM NEWS which can make useful reports of lectures, exhibitions, publications, educational activities, and administrative progress of museums besides serving to clear information on employment and exchanges without delay. —*Editor*

THE ASSOCIATION

CONFERENCE IN NEW ENGLAND

The Conference of New England Museums will be held this year at Providence during the first week of December, under the management of the Committee on Sectional Meetings of The American Association of Museums. The present members of the Committee are Delia I. Griffin, director of the Children's Museum of Boston, Marie E. Gaudette, acting curator of the Park Museum of Providence, L. Earle Rowe, director of the Rhode Island School of Design and Mrs. L. Earle Rowe. The Committee has power to add to its own number as the work progresses.

According to present plans, Thursday, December 6, will be the day of registration, and papers will be given on that day at the Rhode Island School of Design. In the evening the Trustees of the Rhode Island School of Design will act as hosts at a dinner given to the delegates at the Providence Art Club. On Friday, December 7, all sessions will be held at the Park Museum at Roger Williams Park.

Providence offers a large number of attractions to museum workers, including the Park Museum, the Rhode Island School of Design, the Annmary Brown Memorial, the Rhode Island Historical Society, the Shepley Library and the John Carter Brown Library. The city also offers much in the way of unusually fine Colonial architecture.

TRADE EXHIBITS

Recently a few hundred letters were sent to trade associations with a view to ascertaining what interest exists among business men in extending knowledge of materials, processes and products of industry by the application of museum methods. The response indicated very general interest and willingness to make outlay for exhibits—especially for circulating exhibits.

The link found to be missing from the chain of possible cooperative relationships, is an agency for assisting prospective trade exhibitors in the planning and preparation of suitable educational exhibits.

A pressing duty before the Association is to organize a bureau to study industries, to recommend the scope of illustrative exhibits, to prepare or arrange for the preparation of these exhibits with the help of the industry concerned in each case and finally to bring about the circulation of the material and its ultimate lodgment. Such a bureau could maintain itself if once established—in fact it could make a profit if the Association were an earning organization.

SCHOOL WORK

TEACHER ASSIGNED TO MUSEUM

The Cleveland Board of Education has assigned a teacher to supervise fifth and sixth grade classes visiting The Cleveland Museum of Natural History.

During the first half hour she talks with the class in the lecture room. If it is their first visit she leads them with the aid of specimens to discover the interesting stories the museum has to tell; if their second visit, they

talk about the earth and the life that once was; if their third trip, the subject under discussion is present day life; and if their fourth, the topic is early man. Museum games are also played.

Child Docents

The Toledo Museum of Art is doing a splendid work with children. After a group of youngsters has completed a course of study hours, the children are examined and on passing the examination they become assistant docents, wear a badge, and are qualified to tell other children and the grown-ups about the paintings.

The title of *honor docent* is won by attending seventeen Saturdays or Sundays and passing the examination covering that many story hours. The children then receive a little silver badge bearing the initial letters, H. D.

At the twenty-four story hours last season, five children in one family were perfect in attendance and all became assistant and honor docents. During the year a total of one hundred and three children qualified as assistant docents.

County Work at San Diego

The San Diego Society of Natural History has just embarked upon a pioneer campaign of natural history work in the county schools. In addition to fifty cabinets, containing an aggregate of 2,550 natural history specimens, which were deposited in rural schools last spring, twenty more cabinets are now being filled as rapidly as possible and will be distributed when ready. The museum's usual cooperation with Carroll De Wilton Scott, Supervisor of Nature Study in the city schools, is being maintained. The work is in charge of William S. Wright.

New Activity at Tioga Point

The Tioga Point Museum at Athens, Pennsylvania, is reorganizing for active school service through lectures, loan exhibits and essay contests relating to the museum. Mrs. Louise Welles Murray is in charge of the work. The museum is maintained by the local chapter of D. A. R.

Story Hour Changes Name

The Cleveland Museum of Art has decided to call the *Story Hour*, held at four o'clock each Sunday, a *Sunday Afternooon Hour for Children*. The latter name widens the field of the museum instructor who does not always find the story form the best means of dealing with museum material.

Pictures for example may be approached from the standpoint of interpretation and history need not parade as fiction.

On the other hand, many stories such as the Greek myths can be enriched by casts and bronzes, or slides showing gods and heroes, and in dealing with them the museum instructor takes her place with the story teller.

MUSEUM COURSES

Buffalo Society Gives Teachers Course

An evening course in Nature Study for the benefit of Public School teachers, began at the Buffalo Society of Natural Sciences on September 12th, and will continue to the end of the school year. There is one period a week, Wednesday evenings from 8 to 10, in the laboratory of the Uptown Museum.

This lecture-laboratory course is designed to meet the needs of both elementary and high-school instructors in the teaching problems of practical Nature Study. The course has for its main object the training of teachers in making personal observations that will give them a solid foundation for working independently in those branches of natural history that now seem best suited to furnish the material for an adequate presentation of Nature Study in the public schools.

Special attention will be given in the course to four groups: plants, the common vertebrates, insects and aquatic life.

Metropolitan Enlarges Educational Program

By a cooperative agreement with New York University, The Metropolitan Museum of Art has begun a number of advanced courses of lectures, having the extent and standards of academic work. Instruction will be given

in the museum by members of the Department of Fine Arts of the university and members of the museum staff, in many cases specialists of recognized authority in their respective fields. Illustrations will be chosen wherever possible from the museum galleries and collections, supplemented by loans, and by lantern slides, from both the university and the museum.

The following-named courses will be given during the present academic year: Principles of Design, Introduction to the History of Art, Materials of Decoration, Historic Styles of Decoration, Outline of the History of Painting, French Interiors, Decoration and Furniture, Colonial Architecture, Decoration and Furniture, Historic Textile Fabrics, Oriental Carpets and Rugs, and Florentine from Giotto to Michelangelo.

Dress Design Course

The Museum of French Arts, in New York City, has instituted a year's course in Dress Designing to be given for day and evening classes. The work aims to bring out taste and creative ability and includes study of evolution of costume in France, costumes of other countries, creation of a design on paper; cutting the muslin, carrying out the design in a textile with work on the form, technical processes, draping, construction of a pattern, use of embroideries, harmony of colors and methods for practical fashion drawing, adapted to the use of the professional designer.

Summer Session at Madison

The Wisconsin State Historical Museum, at Madison, has completed another summer of active cooperation with the University of Wisconsin Summer Session in offering facilities to students, of whom 5,000 attended the July-August session. Numerous special exhibits were prepared and were listed in the weekly calendar of events of the University.

The Museum conducted the annual historical excursion of students to points of archeological and historical interest about the shores of Lake Mendota. This has become an annual feature of the Session. Three hundred students participated and three lake steamers were required to carry them all. The Museum also conducted a student hike to points of historical interest on the University grounds. A *Folk Lore Meeting*, held one evening on the upper campus and addressed by selected story tellers from the University faculty and student body, was attended by nearly 500 students. The Museum suggested and assisted in the production of an Indian Mound marker unveiling ceremonial written and produced by members of Professor E. B. Gordon's course in pageantry. About one thousand students and others attended.

Two new Summer Session educational leaflets "Wisconsin Indian Tribes" and "Flower Games and Toys" were distributed to hundreds of students.

BUILDING

Bids in at Detroit

Working plans and specifications for the new Detroit Institute of Arts as designed by Paul Cret of Cret, Zantzinger, Borie and Medary of Philadelphia have been submitted in final form, and have now been given out to a number of contractors who have made bids. It is hoped that building operations will go forward at once. This work will carry the structure from the foundation, which is already completed, through to the first floor level, which will include the lower portion of the large auditorium seating twelve hundred, print rooms, study rooms, children's section, garden courts, smaller auditorium seating about four hundred and fifty and the administration office.

The second story will eventually be erected, containing the main exhibition rooms which will be arranged according to countries and epochs. The rooms will open into each other in logical sequence and will be in the character of the objects exhibited within. Their decoration will be that of the collections themselves.

Home Must be Moved

The Society for the Preservation of New

England Antiquities, having its museum and headquarters in the Harrison Gray Otis house, Boston (built in 1795), is confronted with the probable necessity of moving this fine house in order to save it from demolition as the street on which it faces is to be widened. The Otis house is one of the few fine examples of domestic architecture of its period, yet remaining in Boston, and its destruction would be an irreparable loss to the city. The museum of the Society is growing rapidly and has recently received notable additions of furniture and the Harrington Collection of Staffordshire pitchers and tobys.

OPENINGS AND ATTENDANCE

Aquarium Dedicated

The new Steinhart Aquarium of the California Academy of Sciences was dedicated on September 29th and was opened to more than 2,500 persons who attended the ceremony. Among the speakers were David Starr Jordan and Barton W. Evermann.

Erie Museum Reopens

After being closed for several weeks for repairs, the Public Museum at Erie, Pennsylvania, has been reopened and the public finds it rearranged. The rotunda is now used for most recent accessions and the general collections have been made more servicable to study clubs and public school children.

New Museums

The clippings of a single month bring news of six museums newly established or projected.

In the new home of the New York Cotton Exchange at William and Beaver Streets, a Cotton Museum of which Leigh M. Pearsall is curator, is to be opened shortly. The exhibit is on the twentieth floor of the building and is planned to visualize the story of cotton.

Also in New York City, the historic Gracie Mansion at 88th Street and the East River is soon to become a museum. In it will be preserved relics of the city's history from the first Dutch settlement to the present era. It was erected in 1813 by Archibald Gracie, a pioneer merchant.

In Chicago a costume museum is to be opened to the public by four motion picture actresses, Norma and Constance Talmadge, Natalie Talmadge Keaton, Francis Marion and a noted costume designer, Clara West.

It is the intention to group all the costumes which have been used in past Joseph M. Schenck productions on two entire floors in the new building which is being erected at the United studios. The costumes will be kept in cases. Judicious purchases have been authorized to fill in historical periods which already are not represented.

In Ontario, California, a new science museum, the Chaffey Museum, is announced. Fredericksburg, Virginia, is turning Betty Washington's home into a museum and Sonoma, Califoronia, has a new private museum once the home of General Vallejo.

Botanic Garden Attendance

The number of persons visiting the Brooklyn Botanic Garden in September, as indicated by the figures registered by the turnstiles at the entrance gates was over 40,000. This is the highest attendance for the month of September ever recorded in the history of the Garden with the exception of 1917, the year of our entrance into the Great War, when popular interest in gardening and vegetable crops was greatly stimulated.

Children Boost Cincinnati Attendance

The record of attendance at The Cincinnati Museum through the summer shows the success of the summer programme. The experiment of conducting the work almost entirely with the children, relying upon their interest to reach the grown people, has brought successful results. Family parties have been a big factor in the large attendance. Children up to and including sixteen years of age have been admitted free all this summer and last.

Memorial Museum Record

The last week in September was a record breaker in attendance at the Memorial Museum, San Francisco. Visitors numbered 37,654 of whom 13,000 came on Sunday.

ART EXHIBITIONS

Coming American Exhibit

The Corcoran Gallery of Art has distributed a prospectus for the Ninth Exhibition of Contemporary American Oil Paintings to be held December, 1923, to January, 1924. The previous biennial exhibitions at the Gallery have been visited by many thousands of persons and have attracted wide public interest. From the eight exhibitions, heretofore held, 225 paintings have been sold, aggregating the sum of $373,810.00, and no commissions have been charged.

The Trustees of the Gallery announce the Ninth Biennial Exhibition, which will open to the public on December 16, 1923, and close January 20, 1924. It will be the effort of the Gallery to maintain the same high standard as heretofore, and to make the exhibition as representative as possible.

This year the jury will not be limited as to the number of pictures which they may accept, and every picture accepted by the jury will be shown in the exhibition, and included in the catalogue.

Artists may submit their work under the conditions of a circular, which may be had on application to the Corcoran Gallery.

International Exhibition of Photographs

The San Francisco Museum of Art, Palace of Fine Arts, has just closed the second annual international exhibition of pictorial photography. The installations by Director Laurvik invited comparative study of American and foreign photographers.

American Sculpture at Baltimore

The exhibition of sculpture by American artists which was shown in the spring at The Hispanic Society of America has been brought to Baltimore by The Baltimore Museum of Art with the cooperation of the Peabody Institute and has been installed in part in the open air and in part in the galleries of the Museum.

The collection is being circulated by The American Federation of Arts.

Albright Gallery Exhibitions

Four special exhibitions were opened at the Albright Art Gallery, Buffalo, on September 29th. A collection of drawings and one of etchings were lent by patrons and also there were water colors by Marius Hubert-Robert and monotypes by Parke C. Dougherty.

Arnot Gallery Exhibition

The Arnot Art Gallery at Elmira, N. Y., has just completed an exhibition of oil paintings by Henry S. Eddy. There were twenty-five canvases, and one—Finsé in June—was added to the permanent collection.

Los Angeles Exhibitions

The Los Angeles Museum of History, Science and Art has had two summer exhibitions, which were on display from July 4th until early in September. There were paintings by Taos artists and from the Allied Artists of America. In addition the Third Annual Exhibition of the California Water Color Society and several smaller hangings were shown.

Homer Pictures at Pittsburgh

The Department of Fine Arts, Carnegie Institute, has just ended a showing of watercolors by Winslow Homer. The owners of the works—museums and individuals—permitted them to go to Pittsburgh from Europe where they were shown in the Exposition of American Art at Paris.

Print Room at Philadelphia

For its Print Room, The Pennsylvania Museum has planned the following series of exhibits which will illustrate the history of American etching, engraving and illustration: October, Philadelphia Etchers and Engravers; November, Philadelphia Illustrators; December, Early English Prints; January, Bookplates; February, Daguerreotypes; March, Nineteenth Century Etching and Engraving; April, Retrospect Exhibition of American Illustrators.

OTHER EXHIBITS

Chicago Progress Exhibit

An exhibit to commemorate the thirtieth anniversary of the World's Columbian Exposition has been shown at the Marshall Field store, by the Chicago Historical Society. It contained many objects which attracted attention at the Exposition in 1893 and is intended to visualize the progress of Chicago in thirty years.

Technology Exhibits

The Section of Wood Technology, U. S. National Museum, has just completed the installation of the first two sets of a series of photographs designed to show lumbering methods in the various forest regions of the United States and elsewhere. The first set of sixty pictures represents a typical operation in the Central Hardwood Forest Region and deals principally with White Oak. The second set of twenty photographs shows the lumbering methods used in the California Redwoods. Short descriptions and maps accompany the views.

The Division of Mechanical Technology has received a collection of aneroid barometers and thermometers, donated by the Taylor Instrument Companies, of Rochester, N. Y. The series comprises thirty-one objects and illustrates the improvements made in instruments of this sort in the course of the last fifty years.

The work of rearranging the Division's collections pertaining to communication is progressing slowly. There will be new material added, including wireless communication and automatic telephony, so that this whole subject will be brought practically up to date.

Stage Settings

Twenty-eight complete models of stage settings, designed by Julien Dove for the Chicago Civic Opera Company, have been placed on exhibition in the Art Institute of Chicago. They are made to the scale of one-quarter inch to the foot and are displayed with lighting effects so that they present the real atmosphere, in miniature, of the larger scenes. Nearly all of them represent new scenes to be presented to the public for the first time in the forthcoming Grand Opera season.

Garden Exhibits

The Cincinnati Museum has been cooperating with the Cincinnati Garden Club which recently held a contest in garden planning. Contestants arranged miniature models which were displayed by the Museum.

CAMPAIGNS

Baltimore Campaign

A membership campaign was begun by The Baltimore Museum of Art with a dinner on October 9, to the presidents of about one hundred organizations. John E. D. Trask, formerly Director of Fine Arts at the Panama-Pacific Exposition, spoke, emphasizing the opportunity to form a collection of American art.

Cincinnati Campaign

The Cincinnati Museum is making an effort to strengthen itself with its community by stressing the service which it can render to the dozen or more important art industries located in the city. Local papers have given much space to articles on applied art and special articles on the museum have appeared in magazine sections throughout the country. The appeal is definite and catches the interest of the practical man.

At the same time a general membership appeal based on personal service is being made. The approach is dignified and direct and should be effective.

CONSERVATION

Increasingly museums are concerning themselves with the preservation of historical landmarks and the protection of scenic areas and wild life. This is quite proper, for in no way is it different from the more generally recognized museum function of preserving objects within exhibition halls and storage cases. So important in itself is this work in the open air, however, that it commands our special recognition and support, and so in MUSEUM WORK there will appear from time to time this department, devoted to the preservation of objects *where they are.—Editor.*

THE WAR ON OUR NATIONAL PARKS

For several years The National Parks Association has kept a choronological record of moves in and out of Congress to destroy or to protect our National Parks. A new edition of the leaflet entitled "Essential Facts Concerning the War on Our National Parks" has just brought the story up to date.

This chronological record shows clearly the interrelationships between the various efforts that have been made, but we have felt that a subject of such vital importance deserves treatment from as many angles as will shed new light upon it, and so we have represented to The National Parks Association that its facts might well be arranged by subject, also, in order to place before the reader a connected story of each separate enterprise.

The Association has given MUSEUM WORK the privilege of publishing the rearranged story and Secretary Robert Sterling Yard has kindly added a few notes to restore continuity.

THE FEDERAL POWER ACT

During the Winter and Spring of 1920, the Sixty-sixth Congress passed the Federal Power Act granting to a commission power to lease public waters, including those of National Parks and Monuments, for water power. Yet twenty-four Congresses, covering forty-eight years, had established the national policy of complete conservation for the National Parks System. The inclusion of National Parks in the bill attracted no attention in Congress, and did not come to public knowledge until the session's end, when the whole plan to debase the National Parks System was disclosed.

Late in May, 1920, two days before adjournment, both houses passed the Federal Power Bill with National Parks included. Conservationists east, west and south wired protests to President Wilson, who refused to sign it. Senator Jones of Washington, Republican, and Senator Walsh of Montana, Democrat, hurried to Secretary of the Interior John Barton Payne, urging signature; but he held out until they and others promised that an amendment would be introduced at the next session to cut National Parks out of the text. President Wilson then signed the bill.

In June, 1920, with a presidential campaign at hand and Congress reconvening in December for action, the National Parks Association called upon the people themselves to meet the emergency. A national organization of defense was quickly effected, and, by the end of December, every Congressman had proof of a strong national parks sentiment in his own district. This affiliation of organizations, nearly four millions strong, has since then conducted the defense, under the leadership of The National Parks Association.

In December, 1920, the park defenders backed the Jones-Esch Bill, drawn by Secretary Payne to rescue the National Parks from the application of the Federal Power Act. The allied associations got strongly behind this measure, which found quick popularity in Congress.

In January, 1921, unable to stop the Jones-Esch Bill, water power interests sent Henry J. Pierce of Seattle to Washington to save out the proposed Roosevelt-Sequoia National Park for them. On January 6th he offered the Pierce Amendment to the Jones-Esch Bill to confine its action to existing national parks, threatening to block the bill without it. Nevertheless, park defenders yielded rather than lose the whole system.

At the end of the session, March, 1921, the Jones-Esch Bill, including the Pierce Amendment, passed Congress and President Wilson signed it late on the last night of the Sixty-sixth Congress. The consequences will be seen when the Roosevelt-Sequoia National Park is considered.

Attempts on Yellowstone

In 1920, coincident with the first attack upon National Parks, the Sixty-sixth Congress nearly passed the Smith Bill sanctioning an irrigation reservoir in the southwestern corner of the Yellowstone National Park.

At the end of April, 1920, the Smith Bill, having quietly passed the Senate, appeared on the unanimous consent calendar of the House; whereupon Secretary of the Interior John Barton Payne wrote Republican Floor Leader Mondell protesting against its passage, and citizens protested to Congress.

In early May, 1920, a hastily gathered group of public-spirited citizens, the nucleus of The National Parks Association's future national organization of defense, opposed the application to the Rules Committee for a special place on the calendar for the Smith Bill. The application failed and the bill went over to the next session. Meantime a thoroughly organized movement was uncovered in Montana (afterward embodied in the Walsh Bill) which had the purpose of damming Yellowstone Lake in Yellowstone National Park.

During the summer and fall the water power and irrigation press in several Western states vigorously attacked national parks conservation and, very personally, the National Parks Association, in the interest of the Smith Bill.

In November and December, 1920, organized National Park defenders throughout the United States besought Congress not to pass the Smith Bill.

In January, 1921, the Smith Bill died of popular condemnation.

Meantime, at the opening of Congress in December, 1920, Senator Thomas J. Walsh of Montana had introduced a bill to dam Yellowstone Lake in Yellowstone National Park. He got the Walsh Bill referred to the Senate Irrigation Committee instead of the Public Lands Committee, to which all national park bills had been referred for fifty years.

On February 22, 1921, Senator Walsh sprung surprise hearings on the Walsh Bill. Representatives of the Yellowstone Irrigation Association had quietly arrived from Livingston, Montana, no doubt expecting to catch the defense unprepared. But irrigation experts for the Interior Department proved that damming Yellowstone Lake would not accomplish any purposes claimed.

In May, 1921, the Sixty-seventh Congress one-third new, met in Special Session, and Senator Walsh issued a circular to every member, restating the original arguments for the Yellowstone Dam, and failing to mention the Interior Department's expert testimony disproving them. In return, The National Parks Association published in parallel columns a synopsis of his brief, and of the Department's facts.

On June 1, 1921, Secretary of the Interior Albert B. Fall, reporting on the Walsh Bill, failed to commit himself for National Parks protection. "If cases be found," he said, "where it is necessary and advisable in the public interest to develop power and irrigation possibilities in National Parks, and it can be done without interference with the purposes of their creation, I am of the opinion that it should only be permitted to be done, whether through the use of private or public funds, on specific authorization by Congress, the works to be constructed and controlled by the Federal Government."

During the summer of 1921, Walsh Bill activities shifted to Montana. Following the In-

terior Department disclosures, Jerome Locke, inventor of the scheme, resigned his secretaryship of the Yellowstone Irrigation Association and got a State job in Helena.

On February 15, 1922, Senator Walsh proposed a new Walsh Bill to provide that the United States Reclamation Service, instead of private interests, should build and operate the proposed Yellowstone Dam. This was an attempt to make the Bill satisfy the conditions in Secretary Fall's report of June 1, 1921.

On April 3, 1922, Secretary Fall, also ignoring the Interior Department's proofs of February, 1921, reported that he would not approve the new Walsh Bill until a special survey showed it desirable that Yellowstone Lake should be dammed.

Three months later he said that the Yellowstone dam was "being taken into politics," and would be built. "The people around the park have the votes."

On August 29, 1922, the Montana primaries proved that the people around Yellowstone had the votes, all right, but they used them to nominate Scott Leavitt, national parks conservationist, for Congress instead of Jerome Locke, inventor of the Yellowstone dam. Leavitt beat Locke 2 to 1 throughout the district, and over 3 to 1 in the Yellowstone Valley.

During the rest of the Special Session the Walsh Bill was held safely in committee by the constituents of members, under the leadership of Senator Kendrick of Wyoming.

Immediately preceding the Election of November, 1922, Senator Walsh and Jerome Locke stumped Montana to raise $10,000 for a new Yellowstone survey to supplant the Interior Department's proofs of February, 1921, that the dam would accomplish none of the objects claimed. Walsh announced that Secretary Fall would make this survey, and that it would produce facts "only" favorable to building the dam. He promised Secretary Fall's support for the new Walsh Bill to be founded upon it. But the money was not subscribed.

On November 7, 1922, Scott Leavitt was elected to Congress from Montana, while both his running mates were defeated.

On March 4, 1923, Congress adjourned leaving the Walsh Bill stranded; and Secretary Fall passed out of office, Hubert Work of Colorado succeeding him.

In May, 1923, Senator Walsh again attempted to raise money to survey Yellowstone Lake for a dam. This time he cut the price of the survey to $5,000, and stated in a letter broadcasted throughout Montana that Secretary Work favored the dam.

In June, 1923, however, Secretary Work made the following statement: "These spots, our National Parks, have been set aside by the American Government to be maintained untouched by the inroads of modern civilization."

In July, 1923, President Harding stated publicly, as he left Yellowstone National Park for his fateful journey, that "commercialism will never be tolerated here so long as I have the power to prevent it."

In August, 1923, President Coolidge stated that it was his purpose to maintain the Harding policies.

The money that Senator Walsh asked for was not subscribed.

The Roosevelt-Sequoia Fight

On June 29, 1921, Representative Henry Ellsworth Barbour of Fresno, California, introduced a bill for the creation of the Roosevelt-Sequoia National Park in California. As the Bill contained no clause exempting this new national park from the Federal Power Act, the Pierce Amendment to the Jones-Esch Act would apply, opening it to power in the discretion of the Federal Power Commission. Before this bill was introduced, Los Angeles had applied to the Federal Power Commission for reservoir sites in the Tehipite Valley and Kings River Canyon of the proposed Roosevelt-Sequoia National Park. This gave the city two chances.

During the fall of 1921, the organizations associated with The National Parks Association demanded that the Barbour Bill be amended so as to exempt the new park from domination of the Federal Power Act, and to leave it, with the rest of the system, solely under Congress.

On December 13, 1921, Representative Barbour promised to amend the bill.

On January 13, 1922, the Public Lands Committee of the House favorably reported the Barbour Bill duly amended.

In March, 1922, Representative Henry E. Osborne of Los Angeles, claiming prior rights for the city within the proposed Roosevelt-Sequoia National Park, announced his purpose to amend the Barbour Bill so that reservoirs might be built therein if the Federal Power Commission should afterward grant the city's application.

On May 25, 1922, at a hearing before the Federal Power Commission at Fresno, California, opponents of the Los Angeles claims for power reservoirs in the coming Roosevelt-Sequoia National Park proved that, under an existing contract, a virtual thirty years partnership has existed for several years between Los Angeles and the Southern California Edison Company. The Company guarantees the city its full requisite of power, and the city agrees to turn over to the Company all surplus power which it may meantime acquire from other sources. In other words, whatever power derived from Roosevelt-Sequoia reservoirs Los Angeles does not use or sell within city limits, the Company will sell outside for its own profit. It follows that, after the completion of the Boulder dam, which will supply Los Angeles for many years, all Roosevelt-Sequoia power will pass to the company for sale for its own profit in the open market outside the city.

During February, 1923, the Barbour Bill to create the Roosevelt-Sequoia National Park appeared several times on the calendar, but Congressional courtesy postponed action because of the illness of Representative Osborne, who had served notice of his purpose to amend it in the interest of the Los Angeles water power scheme. His death occurred too late in the session for the appointment of a successor, and the bill lapsed.

On June 15, 1923, the Federal Power Commission denied the Los Angeles and other applications for reservoir sites in the Tehipite Valley and Kings River Canyon, giving as one reason that "all said developments are located in whole or in part within the proposed extension of the Sequoia National Park."

Fall's Raid on the Parks

In June, 1922, a bill introduced into the Senate by Secretary of the Interior Fall indicated his purpose to alter the principle and status of the National Parks System. He personally drafted this measure under the title of the Mescalero Indian Reservation Bill, but its real purpose was to create the All Year National Park adjoining his home in New Mexico. He had this bill, which would bring water power, irrigation and all other privileges into the National Parks System, referred to the Senate Committee on Indian Affairs instead of to the Public Lands Committee, where National Park bills belong.

On July 1, 1922, the All Year National Park Bill was reported without a hearing in Committee.

On July 7, 1922, Secretary Fall slipped his All Year National Park Bill through the Senate without debate, the real object concealed.

On July 19, 1922, Secretary Fall announced his purpose to add to the National Parks System many small local recreation parks in reclamation projects and Indian reservations. To the objection that this surely would admit water power and irrigation by the back door, he said that was up to Congress. He called National Parks defenders "meddlers interfering with the sworn duty of the Secretary of the Interior."

In late July and August, 1922, the defenders of the national policy mobilized throughout the country for the defeat of Secretary Fall's All Year National Park Bill.

During the summer and fall of 1922 a powerful revolt arose in New Mexico against making Secretary Fall's All Year area a National Park. This was based on State pride, as All Year consisted of many insignificant spots separated by miles of desert, including an irrigation and power reservoir ninety miles away.

In December, 1922, an immense national protest centered on the Indian Affairs Com-

mittee against reporting Fall's All Year National Park Bill. Secretary Fall announced his resignation from office, to take effect March 4th; the given reason was pressure of private business. Nevertheless, until his actual retirement, Fall used official and political influence in a hard struggle to win votes enough in committee to report the All Year Bill, but the national protest held it safe.

Also in December, 1922, when it became evident that failure faced him, he picked up, as an alternative line of attack, the Slemp Bill, which sought to create a sub-quality National Park on a mountain summit in Virginia. In his report to the Public Lands Committee, Fall formally stated that his policy was to substitute a wide-open recreational park system in place of our historic National Park System. Again, in this report, he attacked the National Parks Association.

In February, 1923, Virginia public sentiment revolted against the State being represented in the National Parks System by a park so far below the standard of those of other states as that which was called for in the Slemp Bill.

Late in February Fall acknowledged defeat by saying at a public dinner that all a man could hope to do in public life was to discover what he was not permitted to do, and on March 4, 1923, Congress adjourned leaving both the All Year Bill and the Slemp Bill stranded.

Three Sporadic Attacks

On October 6, 1921, the International Joint Commission recommended to the United States and Canadian Governments that they jointly build, for the joint benefit of both countries, an irrigation dam which will raise the level of beautiful St. Mary Lake in Glacier National Park forty-one feet, destroying one of the most sensational views in the scenic world. Conservationists in both countries united, and buried it in the archives.

In late December, 1921, news reached us of the plan of Canadian irrigation interests to dam the outlet, in Canada, of Waterton Lake, the upper half of which lies in Glacier National Park. Conservationists in both countries united and killed it.

On February 25, 1922, Ralph H. Cameron, the new Senator from Arizona, told the Senate that National Parks appropriations were "for isms and fads and chasing rainbows." He persuaded a small session of the Senate to kill the Grand Canyon appropriation, but it was restored in conference.

REVIEWING OURSELVES

The Young Turks

The ranks of history museum directors and curators have been marking time for many years—quite satisfied with the line of march. Occupants of the reviewing stand have been fidgeting, but the marchers have been complacent, almost every one—*almost* every one.

But now the men in line are beginning to scream: witness, Mr. Blackman and others to come. These "Young Turks" must be suppressed.

How Far Can a Bulletin be Seen?

From the opposite side of the street you can see the bulletin in front of The Cleveland Museum of Natural History, which Mr. Madison describes. If The Association can carry through its plans with your help, you may be able to see a similar bulletin from almost any point in the country. You simply cannot keep a good idea home.

The First Gun

Miniature groups are to have their day. A number of people have hastened that day by using small groups to advantage and we shall hear from them in succession.

Miss Givenwilson of The Red Cross Museum has done some pioneer work and she is quite entitled to go ahead and shoot the first gun. Soon there will be a volley and the campaign will have begun.

The Rose Does—If

The rose by any other name may smell as sweet—if you will smell it. And so it is with education when you call it publicity.

So read Mr. Hanley's message. Publicity is just a name for what he talks about. Newspaper educational work—extensive teaching is what it really is at its best.

Not Reviewed

Museum periodicals are not reviewed in the department titled Just Published. They furnish some of the news items now, but a little later there may be means of reviewing them for the benefit of the museum worker who does not see them all or who has not time to follow them.

Local Conferences

The museums of New England are united among themselves as will be seen from the announcement of the Providence meeting in December.

Are there not leaders who will draw together the museums of the West Coast—the museums of the South—the museums of the Middle West—the museums of each natural geographic area? There should be a West Coast Committee—a Southern States Committee and all the rest. The Committee on Sectional Meetings, of which Miss Griffin is chairman, stands ready to assist with five years of experience in New England.

Apologies and a Promise

We realize that the news columns report art exhibitions very inadequately. So numerous are the temporary art museum exhibits that to keep track of them would be a task. Soon the task must be undertaken in earnest, but first a study will be made of the situation to discover what information can be really useful and to devise means of applying it after it is gathered.

MUSEUM WORK

VOL. VI NOVEMBER-DECEMBER, 1923 NO. 4

Laurence Vail Coleman, Editor

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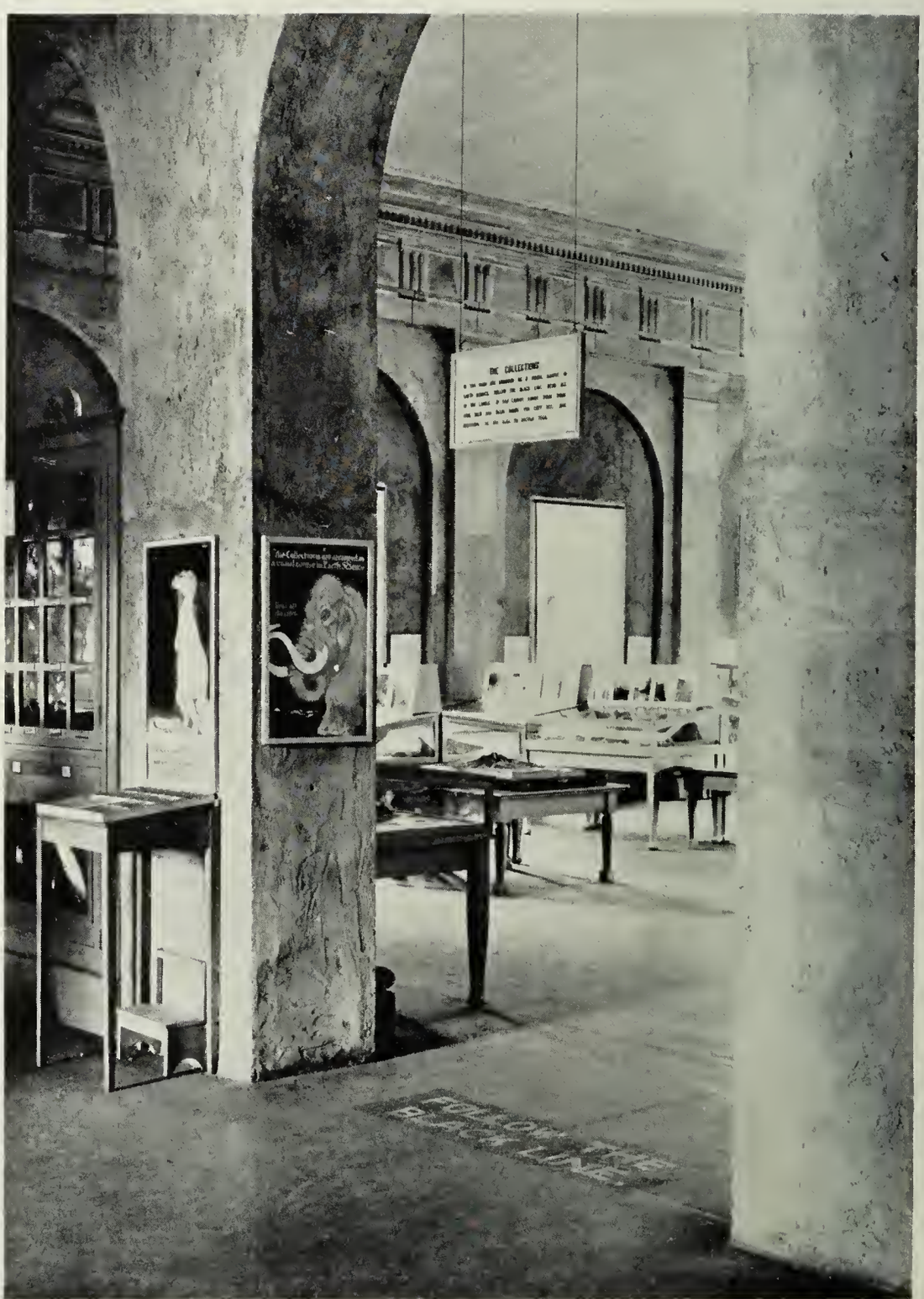

ENTRANCE TO GEOLOGICAL HALL
BUFFALO SOCIETY OF NATURAL SCIENCES

EXPERIMENTS WITH MUSEUM LABELS

By William L. Bryant

Director of the Museum, Buffalo Society of Natural Sciences

FRIENDS of museums in America have rejoiced of late years in the widespread and earnest desire of museum directors to make their collections more attractive and instructive to the public. Everywhere one finds original and carefully considered experiments being tried out, and a new technique of exhibition founded on sound principles is being developed rapidly. The proper distinction between reserve and study collections, and museum exhibits is now well recognized in most of our museums, and the flagging interest of the fatigued visitor is no longer overwhelmed by depressing series of specimens of use only to the taxonomist.

Of all the problems that confront the exhibitor, that of labels is at once the most fascinating and the most elusive, for a specimen without an informative label is valueless as an exhibit, and on the other hand, a label is useless unless the visitor can be induced to read it. Each museum has its own problems to solve, but an account of the experiments of one museum may be suggestive and stimulating to others.

The collections of the Buffalo Society of Natural Sciences are at present, and temporarily we hope, housed in two museums located in widely separated parts of the city. Therefore it is desirable to call to the attention of visitors in one museum the fact that we have exhibits of another character elsewhere. In doing so we have resorted quite frankly to the methods of those modern students of applied psychology—the advertisers.

Our collections in entomology and conchology are contained in our downtown museum. We are advertising them in our uptown museum as follows: on either side of the main archway in the lobby we have placed a large wall case or panel, one containing a collection of gorgeous beetles, moths and butterflies, the other a group of brilliantly colored and lustrous shells. (Fig. 1) Each has a conspicuous, central label with ornamental border and is illuminated in blue, red and gold. The text of the labels, while savoring too much of poesy to suit all tastes, is easily read and is in keeping with the brilliant character of the exhibits. (Fig. 2)

Almost every visitor is immediately attracted to these brilliant panels and once in front of one of them, his eye is intrigued by the colorful label. An advantage of these advertisements is that, as superficial as they may seem, they are designed so that our docents can easily give to a group of children

FIG. 1.
WALL CASE ADVERTISING A STUDY COLLECTION OF SHELLS

an interesting half-hour talk on either of them. Many museums have collections which for lack of space cannot be exhibited, but which could be advertised in this way.

Our collections are arranged serially, the subjects treated in one case leading naturally to those in the next. We have borrowed from the subways, the plan of guiding the visitor by a black line with arrows painted on the floor and leading from case to case. The visitor is cautioned by an overhead sign at the entrance, as well as by one painted on the floor, to begin at the left of the room and to examine the exhibits as one would the pages of a book—from left to right.

We have found that the average person will not notice a sign placed over his head, and that he is more apt to turn to the right then to the left. To

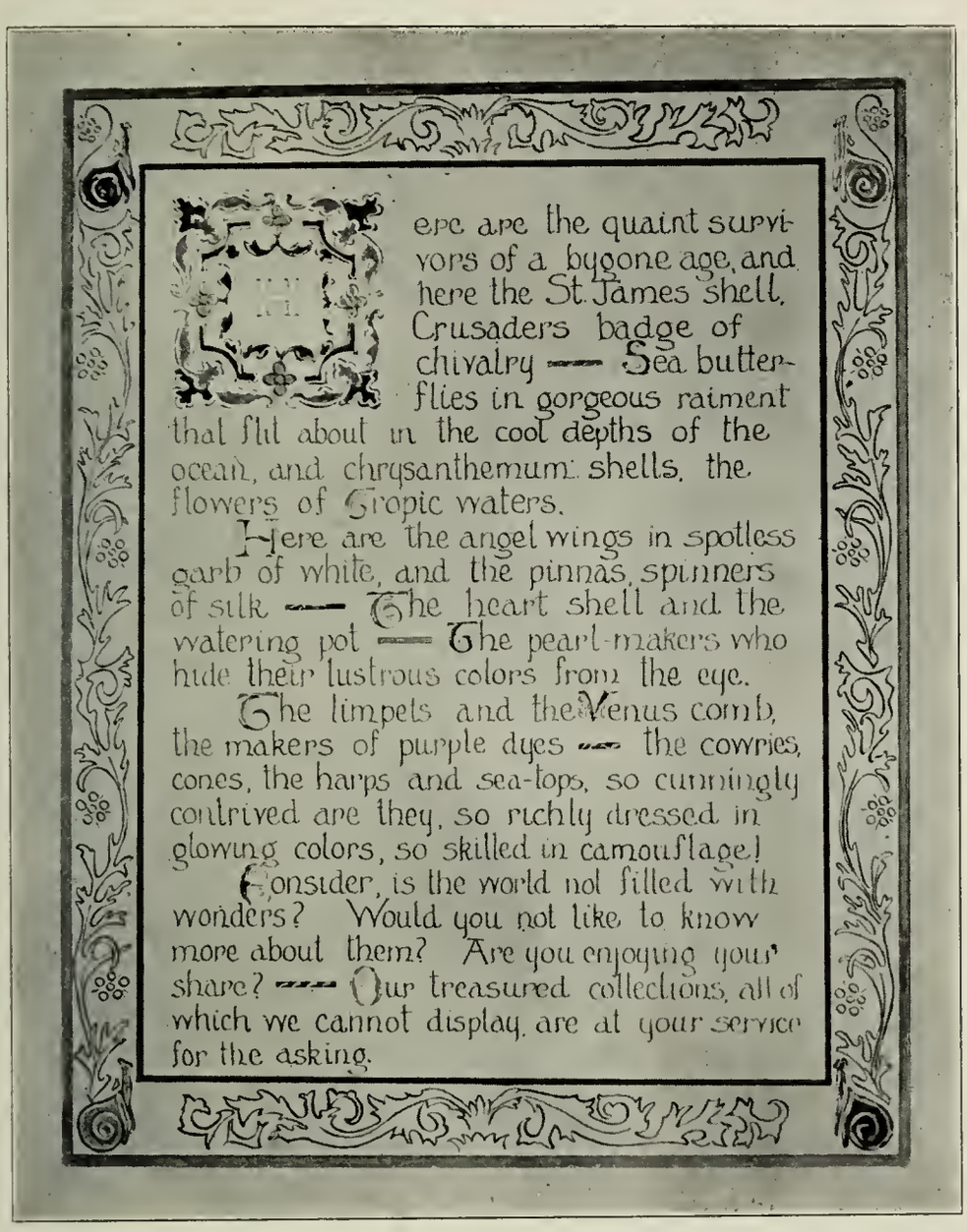
Here are the quaint survivors of a bygone age, and here the St. James shell, Crusaders badge of chivalry — Sea butterflies in gorgeous raiment that flit about in the cool depths of the ocean, and chrysanthemum shells, the flowers of Tropic waters.
Here are the angel wings in spotless garb of white, and the pinnas, spinners of silk — The heart shell and the watering pot — The pearl-makers who hide their lustrous colors from the eye.
The limpets and the Venus comb, the makers of purple dyes — the cowries, cones, the harps and sea-tops, so cunningly contrived are they, so richly dressed in glowing colors, so skilled in camouflage!
Consider, is the world not filled with wonders? Would you not like to know more about them? Are you enjoying your share? — Our treasured collections, all of which we cannot display, are at your service for the asking.

FIG. 2. ILLUMINATED LABEL FOR THE SHELL ADVERTISEMENT DESIGNED AND EXECUTED BY ANNABEL D. GALVIN

meet this difficulty we have had recourse again to the methods of the advertiser. On the left of the archway leading into our geological hall we have placed a large poster done in scarlet and grey and depicting the head and shoulders of a mammoth. This striking poster naturally draws the visitor to the left of the entrance, and bids him follow the black line. (Frontispiece)

Another use to which we have put the colored poster is in calling the attention of visitors to our museum games. These may be played with interest and profit by any one, and in our lobby we keep a tray of game cards surmounted by a poster done in green and black, picturing a conventionalized dinosaur, which calls to the attention of the visitor this instructive amusement. (Fig.3)

While our labels are brief, still it takes time to read them. So for the benefit of those who are pressed for time or who would prefer to devote them-

JAEGER
OUR MUSEUM GAMES ARE AMUSING
AND INSTRUCTIVE.
YOU ARE INVITED TO USE THE PRINTED SLIPS BELOW
THEY WILL HELP YOU TO UNDERSTAND
OUR EXHIBIT.

FIG. 3. POSTER IN GREEN AND BLACK TO ADVERTISE THE MUSEUM GAMES DESIGNED BY ELLSWORTH JAEGER

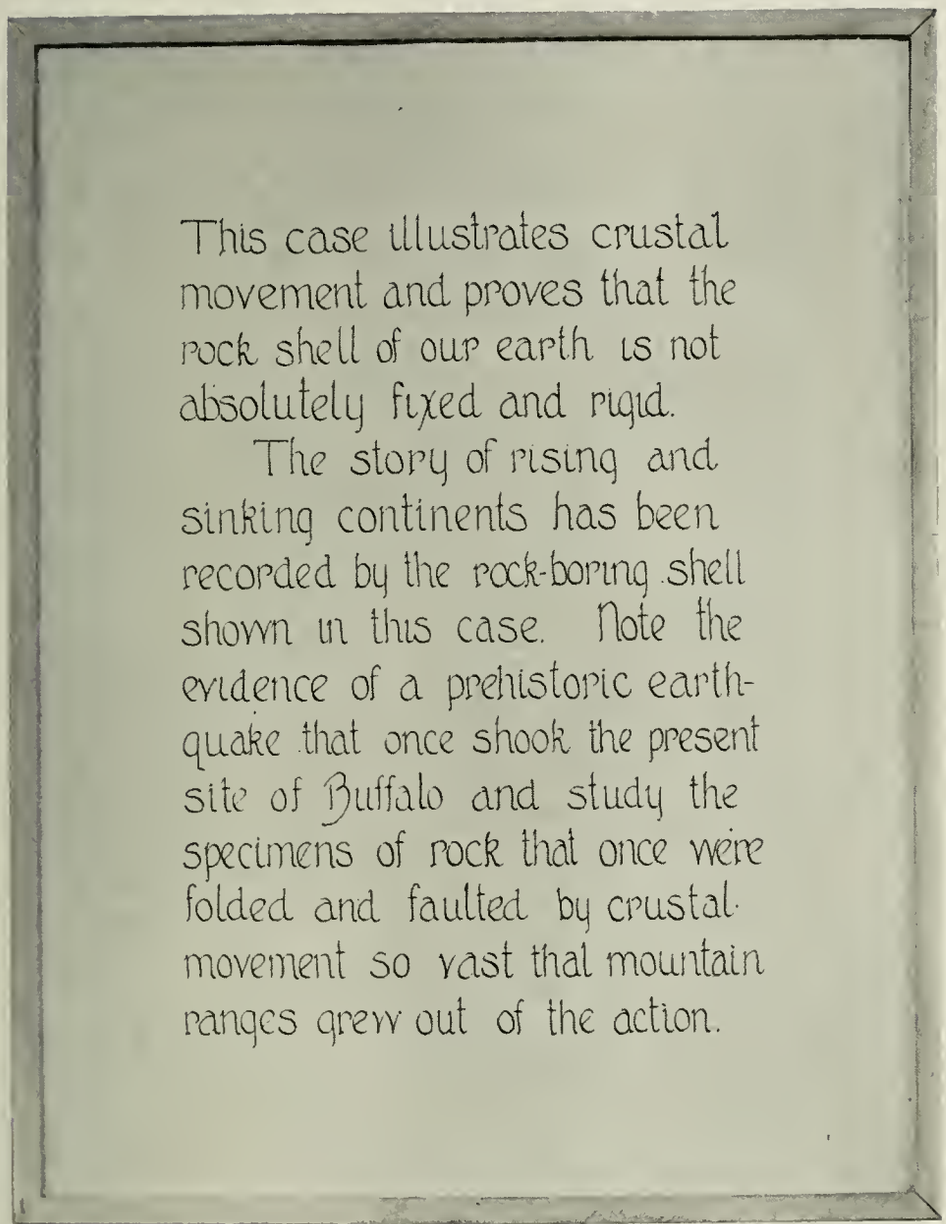
This case illustrates crustal movement and proves that the rock shell of our earth is not absolutely fixed and rigid.
The story of rising and sinking continents has been recorded by the rock-boring shell shown in this case. Note the evidence of a prehistoric earthquake that once shook the present site of Buffalo and study the specimens of rock that once were folded and faulted by crustal movement so vast that mountain ranges grew out of the action.

FIG. 4. EXAMPLE OF A MASTER LABEL TO ACCOMPANY AN EXHIBIT IN GEOLOGY

selves to certain parts of our exhibit, we have provided each case with a master label which tells in a few words the purpose and meaning of its contents. These labels are printed in easily-read, but beautiful script, and are great time savers for certain visitors. (Figs. 4 and 5)

We avail ourselves of every opportunity to bring our work to the attention of the public, and so very frequently we place special exhibits at conventions, county fairs, expositions and the like. These exhibits are the means of extending the range of application of our regular methods of labeling, for under these circumstances, the same problems have to be met with reference to the general public as confront us in our museum installation. Therefore, the labels which explain our extension exhibits are quite similar to the advertising labels which already have been described, and we find that they are

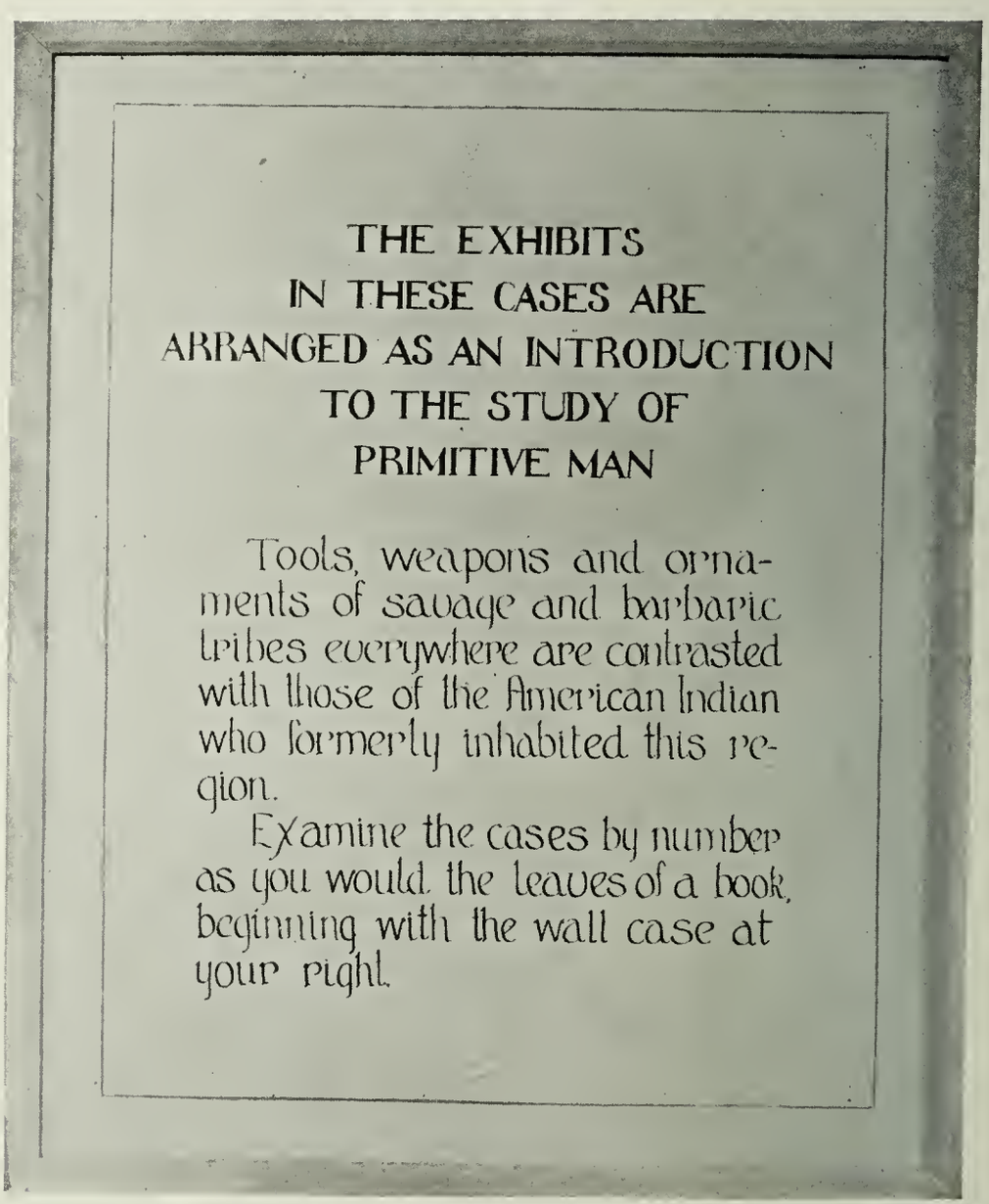
THE EXHIBITS
IN THESE CASES ARE
ARRANGED AS AN INTRODUCTION
TO THE STUDY OF
PRIMITIVE MAN
Tools, weapons and ornaments of savage and barbaric tribes everywhere are contrasted with those of the American Indian who formerly inhabited this region.
Examine the cases by number as you would the leaves of a book, beginning with the wall case at your right.

FIG. 5. SIGN INTRODUCTORY TO AN ANTHROPOLOGICAL EXHIBIT

productive of inquiries which give our attendants the chance to explain our activities, and ultimately they must be the means of bringing many people to the museum for the first time.

PRINCIPLES OF MUSEUM EDUCATION

By Rossiter Howard

Curator of Education, The Cleveland Museum of Art

THERE is great diversity among museums in methods of educational work, and every museum seems to feel that it is on the right road when it has aroused public interest. But each museum ought to examine its work to see if it is actually carrying out its purposes. In general museums appear to have two purposes: first, the advancement of science or art; second, the advancement of popular and professional understanding of science or art. Clearly the department of education will be occupied chiefly with the second function.

The museum differs from the school in providing collections and a staff intimately acquainted with its material; therefore it should exploit these two peculiar assets. It will accomplish its purpose better if it does not attempt to teach science or history or art as the school teaches these subjects, but rather if it bases its instruction on the study of this exhibition material. Of course this instruction may be supplemented by the loan of lantern slides and by other natural side-activities, if they do not cramp the strictly museum work.

Assuming that our museum purpose is to promote popular and professional understanding, we ought to adapt the presentation of our several subjects to each type of mentality we are seeking to reach—that of the general public, that of the student or scholar or artist, or that of the child.

Toward the general public none of us need be supercilious, for we ourselves are of the public in relation to subjects other than our own—so we know by experience how a layman feels. When I go to a museum of science I want to be entertained by the presentation of ideas in so compelling a form that I go out seeing some aspects of the world with enhanced vision. And I prefer to have my entertainment something I cannot get out of a book—something that belongs to the museum. In an art museum the case is the same. An auditorium lecture may furnish historical background, but a gallery talk accomplishes most when it makes the objects seem to do the talking. Nobody wants to stand for an hour and hear one of our docents lecture on medieval art history illustrated by our collections; but any intelligent person feels a new outlook on art if the docent can help him to *see* in the changes in medieval arts, the development of European society from the decadence of Roman culture through the barbarism, chivalry and mysticism of the Middle Ages to the dawn of the scientific modern era.

Doctor Eliot has said that the two things education can accomplish are to initiate experience and to establish habits of mind. A museum has little opportunity to establish habits of mind in the public, but it has every opportunity to initiate experience—to lead its visitors into a new experience of beauty or of understanding. This can be accomplished best when the museum teacher subordinates his knowledge, making it serve as an introduction to the material.

For the scholar and the artist the education department can do little beyond influencing other departments to make their material available for use. The educational imagination is more likely to play readily in the field of useful material than is the curatorial imagination; but, obviously, expert knowledge must be sought from the departmental curators.

So, too, for the student of the art school and of the college, most can be done by their own instructors, the educational department of the museum through its intimacy with the collections often suggesting educational values. Of course lack of an art school in a community may occasion a need for the museum to take over functions that more properly belong to an art school. The same is true regarding the lack of scout organizations or nature study clubs, for example. The Toledo Museum of Art once instituted nature study clubs, but when the work had momentum enough to be taken up by the schools, the museum abandoned it to devote itself to its natural field.

Instruction for the School Child

My chief concern here, is the problem of museum instruction for children of school age, for that is a matter which I have studied almost exclusively for two years. I am going to set forth certain propositions dogmatically, though they may be open to discussion. My seven points are these:

1 The strength of a museum is its collections, and, therefore, museum instruction is at its maximum productiveness when it is based on the collections. Science, art and history are subjects to be taught in schools and the most valuable contribution of the museum is the use of its collections. The primary function of the educational department is to make the collections speak.

2 But the museum naturally develops a staff of instructors more closely in touch with the realities of science, art and history than the school teacher is likely to be, and these museum instructors may furnish inspiration and sometimes leadership for the presentation of these subjects in schools. This implies frequent consultation between museum instructors and school teachers, and the winning of the confidence of the school superintendent with his staff of assistants and supervisors and of the school teachers.

3 If the museum may furnish inspiration to the schools, it may also very profitably receive inspiration from the school experts in education, and all the consultation so valuable in influencing the schools is still more valuable in influencing the museum educational program. The school supervisor is an expert in education as the museum curator is in his subject, and the museum instructor has need of both.

4 The only way to be sure that the museum educational program is effective is by checking up its results in the schools, and insuring the continuance in the class room of the experience initiated for the child at the museum.

5 A museum educational program which does not allow the instructors time for research, consultation, and follow-up work is doomed to superficiality.

6 The museum is wasting its energy in teaching what can be taught in the school. If the schools omit certain needful elements of science or history or art, the museum would accomplish most by developing those elements in the schools, through the school staff and teachers. One museum reported last year that teachers did not come to its teachers' lectures. If the lectures had provided valuable help or inspiration, the school supervisors or principals would have called teachers' meetings at the museum. The problem is to reconcile the school aims with the museum purpose, and to present teacher's courses which meet the demands of both. The results of teachers' courses will be multiplied fifty-fold each year, and the museum will be relieved of doing school work.

Let me make a confession here, in order to relieve your minds of any notion that I consider our own museum a model in this respect. The majority of school classes which visit The Cleveland Museum of Art spend half or three-quarters of an hour in a class room, working with lantern slides in preparation for gallery work. That preparation ought to be made in the schools. The museum instructors who do it are paid by the Board of Education, and they are trying to carry this work into the schools in order to enlarge the work and relieve the museum. The more we can get the schools to do this work, the more we shall be free to do our own.

7 An idea can scarcely be formed clearly or grasped firmly without its expression by the student. Therefore the lecture method of instruction is the least effective. Ideas ought to be formed by the children either by inductive reasoning or by drawing. Facts, of course, may be stated by the instructor; but the pupils ought to be stimulated constantly to observation of the museum material, developing their ideas under the leadership of the instructor. The children can thus be given a new and lively experience in the use of

source material and a vivid feeling of the meaning of inductive science, though they need not name it; or through drawing they may be led into a new world of the motor experience of form and design.

The majority of school teachers have little experience in the use of source material, little experience of inductive research, little experience of conscious motor reaction to rhythm and harmony. The museum staff lives in such experience and through it may give new life to the teacher and the child.

There are two principal thoughts that I have tried to set forth in these seven points: first, that the proper subject matter for museum instruction is museum collections, the most appropriate methods being inductive and motor, supplemented by information needful to the understanding of the matter in hand; second, that success with the schools depends upon the preparation of a program desirable from the school viewpoint and the following up of the results to insure genuine value in public education.

THE PROVINCE OF AN ART MUSEUM IN EDUCATION

By J. Arthur MacLean

Director, Art Association of Indianapolis, Indiana

HOW far can an art museum go in the field of education before it begins to assume the responsibilities of a school, or the prerogatives of other institutions? Does an art museum have a definite educational problem of its own, and can it function without encroaching upon related problems which are not its own? If one were to judge from the varied activities of our art museums under the all-embracing programs of their educational departments, one would be tempted to say that the whole field of education is for art museums. All is grist that comes to their mill.

In the broad and well elucidated field of science the educators in art museums find material of major importance. Think of the beauty of the birds; think of the multitudinous number of butterfly wings at our command; and think of the flowers and of the deadly nightshade, not to speak of the stinking skunk cabbage. The children assimilate this material with amazing rapidity and with pleasure, and are benefited greatly by it. Fortunately, the staff members of our art museums are able to assimilate it readily too, and they find it comparatively easy to impart; but—and here we pause—they find it not so easy to apply when the true function of an art museum is kept foremost in their minds. They delve, I fear, primarily in a province hardly akin to any part of that which I recognize as the province of an art museum.

And also history—the history of art—it would seem, is one of our main concerns. How many docents would dream of giving a gallery talk without biographic, geographic and chronologic data? I have heard a docent, whose presupposed duty was to interpret the artistic side of pictures, give minute and exact information about the artists who painted them, that would belittle the bravest efforts of a scientific man to describe an insect or a mineral.

But what is the educational problem of an art museum?

Schools have a definite function. The grade and high schools teach technical art. That is what art teachers are paid to teach. If one, now and then, throws in a little ray of sunshine in the form of art appreciation, she does it free of charge. The colleges teach the history of art. They do not try to teach the appreciation of art because they do not have examples of art from which to teach it. And, there is such a difference between the teaching of technical art, the teaching of the history of art and the teaching of the appreciation of art.

Yea, you say, such is the case; but who can teach the appreciation of art? That is a thing which is felt but not expressed, and who can teach the inexpressible? Did you ever readMunsterberg's book: *The Principles of Art Education?* After reading it, I feel quite sure that aesthetic appreciation can be taught—by an educator who knows the philosophy of art education.

Art museums have quite different possibilities than do schools. We may augment school work with something that is not touched upon in any grade from kindergarten to college. If there is any such thing as *aesthetic appreciation*, then our problem is the encouragement and even the teaching of it. This is an undertaking so large and so strange to most of us, that we fear it. My aesthetic emotions may never have been touched, yet I am the director of an art museum. But surely this is no reason why I should turn the attention of my educational department to things irrelevant to the real problem, to fields other than my own. Shall we not encourage our docents to teach youth, at least—and the adults if they have courage to spare—the ecstasy of real aesthetic emotion, or true appreciation of fine art? Surely it can be done. Large audiences are swayed by emotion because the lecturer can make them see things as he does. Cannot docents do a similar thing? Visitors cannot be expected to feel aesthetically toward art without this stimulation. Perhaps some day they may, but not as long as they are trained only in archaeology and science.

The Japanese peasant pays homage to rocks and waterfalls; he practices flower arrangements; he has experienced aesthetic ecstasy, but he cannot read or write. Neither literary attainments—nor the lack of them—are essential to aesthetic understanding. Then why hesitate? Would the sacrifice be great if art museums were to lay aside their present irrelevant educational activities and to replace them with this master-work? Are we wondering whether it would be worth while—whether we could appear to be successful with just one mission?

UNIVERSITY EXTENSION WORK IN MUSEUMS

By Ella I. Simons

Curator of Decorative Arts, Worcester Art Museum

A PROBLEM which confronts museums, whether they are museums of science or of art, is how best to meet the ever increasing demands made upon their educational departments. Take, for example, the question of guidance through the museum. In the old days members of the staff were occasionally asked to stroll through the galleries in a leisurely fashion and explain the collections to small groups of visitors. Now, following years of effort towards cooperation with the public schools, large numbers of children come regularly from these institutions. Groups come so frequently that appointments must be made in advance, and in our larger museums the entire time of one, two or three persons is taken up with guidance.

In most museums guidance and other work with children has been fairly well organized, because the problem has demanded organization. The museum-system has naturally followed the school-system more or less. But there is probably no museum, certainly no museum of art, which instructs the adult with sufficient economy of means. Every understaffed museum—and is there one anywhere that is not understaffed—has to consider economy of means. How then shall we meet the needs of the general public?

This is being done through lectures, through talks before clubs and other organizations at the museums and elsewhere, and through labels, bulletins and the newspapers. But the question arises, is there not some already established institution through which the museum can work with the older public as it now works with the children through the schools? There is the university—the university broadened to include classes at the museums, a thing made possible by the University Extension movement which is rapidly gaining headway all over the country. Our state universities are sending out tentacles through wide territories, organizing classes, giving credits toward academic degrees, maintaining standards of work in these classes, and providing funds to cover their nominal cost. In all probability most museums, if they could prove the efficiency of their teaching staffs, could arrange with some institutions of higher learning to conduct classes for credit at the museum.

Consider, for example, a course in the *History of Painting*. In most col-

leges such a course is taught with the aid of photographic reproductions of pictures, but with a visit only once or twice a year to a museum where originals are to be seen—and seen in such numbers that the pupils come away with no distinct impression of any single canvas. Perhaps the subject can be taught in this way, though one hesitates to grant that even historic development—the change, let us say, from the use of tempera to painting in oils—can be taught to a pupil who has not seen a tempera painting. It is certain that *Appreciation of Art* cannot be taught properly from photographs. How can one know the glory of Venetian color, the richness of Titian, the sparkle of Bellini from a sepia print? No doubt, parallel cases without number could be mentioned from the realms of biology and geology. There are subjects which can best be taught in the presence of the objects in the museum galleries.

One solution of the problem is for the colleges and universities to hold classes regularly in museums. This is being done by Columbia University and New York University at The Metropolitan Museum of Art in New York. Another solution is for museums to offer courses, subject to the approval of the colleges and under their general supervision—courses for which college credit is given though the instruction is provided by a member of the museum staff. Such is the Extension Work carried on at the Worcester Art Museum.

The work was started two years ago under the Massachusetts Department of Education, Division of University Extension. Classes are organized by the state department, the instruction is given by the museum lecturer, and a small sum—approximately ten dollars per lecture—is paid by the state. Certificates are given which are an aid to teachers in securing advancement in their profession, and the museum, in turn, is developing through these classes a more appreciative interest in art among its visitors.

EDITORIAL

The Parable of the Man and the Hideous Picture

THERE was a member of a certain art museum who opened his morning mail and found a copy of the museum bulletin therein. He viewed the picture on the cover page—a picture of a bronze figure, Nataraja, Prince of Dancers. The figure had four arms, five hands, and fingers without number. Not liking such monstrosities, the museum member cast his bulletin aside unread, remarking as he did so that these artists do exceed all bounds of reason when they lend attention to such hideous things.

The bulletin lay where he had flung it for two weeks and then in hunting for his copy of a vulgar magazine the man once more found Nataraja, Prince of Dancers. This time he opened up the bulletin and read it.

He read that the figure pictured on the cover page was not meant to be just an image of a man, but that its form conveyed the artist's notion of sleek grace and calm agility. He read that poise was beautifully expressed in this quaint composition, and he read many other things which had not occurred to him before.

So then he turned back to the cover page and viewed again the picture which had once offended him, and now he found that it offended him no more. Its lines were now graceful to his eyes, its unnatural anatomy now symbolized the motions of the dancer. The workmanship now fascinated him.

"This thing *is* beautiful," he said.

Then laying down the bulletin, he raised his voice against the whole limbo of museums that display their treasures with only names and dates attached, and with not a word to guide one to a better understanding, and with not a line to lead one on to admiration and to love of beauty.

JUST PUBLISHED

Baltimore

News of The Baltimore Museum of Art.

The first number of this serial appeared in October and others will be published at intervals. This new bulletin begins life with four pages and a healthy, vigorous text. The principal article is by J. E. D. Trask and is a call to the people of Baltimore to support the Museum.

Charleston

Apothecaries' Hall. A Unique Exhibit at The Charleston Museum—An Ancient Drug-Shop Whose Business Survived Plagues, Wars, Great Fires and Earthquakes for One Hundred and Forty Years. Its History. By John Bennett. Contributions from The Charleston Museum. IV. 1923.

This is a quaint but fitting account of a unique exhibit. The title tells its own story.

Cleveland

The Cleveland Museum of Art. By Frederic Allen Whiting, Director. Art and Archaeology, Cleveland Double Number, November, 1923.

From the museum standpoint, Mr. Whiting's article is the keynote of this splendid magazine devoted to Cleveland as an art center.

However, other articles bear on museum work. I. T. Frary writes on *Art and Artists of Cleveland*, tracing the growth of Cleveland's artist group and the relation of the story to the Museum. Hermon A. Kelly tells some of the Museum's history and Henry Turner Bailey gives the major part of an article on *Art Education in Cleveland* to an exposition of the work of the Educational Department of the Museum.

Milwaukee

Yearbook of the Public Museum of the City of Milwaukee. 1922.

Two-thirds of this stout volume are devoted to accounts of exploration.

In the remaining sixty pages are several articles on the Museum's administration: *The "Use" in Museum, Lectures, Slides and Film* and *Specimen Loan.*

It is reported that two new historical groups and an ethnology group were completed during 1922, adding to the already long series of full-sized groups portraying the activities of man. However, the most original features of the exhibit are the sixty miniature groups which amplify the lessons in ethnology and history begun by the larger groups.

Newark

The Collections of Dr. William S. Disbrow in the Newark Museum. By Louise Connolly.

This is a little pamphlet of appreciation to Dr. Disbrow. It describes briefly the collection of rocks, minerals and natural products which he has given to the Museum and which now is housed in a large room of closely set cases with closely set shelves.

This material is to be the nucleus of the science collections in the new building.

New York City

Ten Years of Work in Elementary Education at The Brooklyn Botanic Garden. By Ellen Eddy Shaw. Brooklyn Botanic Garden Leaflets, October 31, 1923.

The seven lines of educational work now going on at the Garden are described briefly in this four page leaflet.

Bibliography of Museums and Museology. Compiled by William Clifford, Librarian, The Metropolitan Museum of Art. 1923.

This classified list of some fifteen hundred titles is divided into five main groups: General Works; Organization, Administration and Arrangement of Museums; Scope and Function of Museums; Museum Construction; Special Museums. Each group is subdivided into *books* and *periodical literature*, and the whole is indexed by subject and by author. Nine periodicals, representing three languages, are covered. Annual reports and catalogues are not drawn upon except in special cases.

The compiler contemplates an enlarged edition but this excellent beginning should

be useful to every student of museum practice.

PROCEEDINGS OF THE STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES. Vol. I, Part 4, October 1921-May 1922.

This is essentially the yearbook of the Staten Island Museum, containing abridged annual reports of officers and proceedings. There are also a number of papers on science and history.

PHILADELPHIA

Philadelphia City Parks Association. Thirty-Fourth Annual Report.

The new art museum in Fairmount Parkway is given a good deal of attention in this report, chiefly because of the misfortunes which will befall if the work of construction is not speeded up. We quote:

"While praiseworthy actions toward the advancement of the Fairmount Parkway project, which for years has been a main object of this association, were taken during the past year, the managers feel it their duty to call public attention to the very grave danger that exists concerning the Art Museum.

"The building itself must sooner or later be completed. The danger does not consist of doubt of such completion; but does consist of very serious doubt concerning its completion in time to assure the retention by the public of Philadelphia of three notable collections given to the city upon condition that a suitable gallery to house them shall be completed within a limited time. This means that the museum must be under roof and ready to receive one of the collections by October, 1924.

"But the failure to take any action in time for 1922 election has resulted in the sacrifice of a year's time, as the needed additional appropriation cannot now be secured until after November, 1923, long before which date the balance of the previous appropriations will have been entirely expended.

"There is not an inexhaustible supply of great works of art of previous centuries. The three collections referred to are extraordinarily rich in the Eighteenth Century English masters. If the city does not secure these collections permanently for Philadelphia it will have lost a superb opportunity for all time.

"But the loss that will result from failure to complete the Art Museum will be beyond redemption."

SAINT PAUL

Saint Paul Institute.

This is the title of a little booklet just published by the Institute. It begins with a picture of the building and goes on to say: "Most men mistake being alive for living." Then it tells about thirteen activities of the Institute that make for "living."

As a live little message it is worth seeing.

WASHINGTON

The Freer Gallery of Art, Washington. ARCHITECTURE, September, 1923.

This is a brief description of the Gallery from the standpoint of the architect. It is well illustrated, but it is quite superficial.

BERLIN

The Museum and the Teacher. By Richard F. Bach of The Metropolitan Museum of Art. MUSEUMSKUNDE. Vol. 17, Heft ½, June 1, 1923.

Says Mr. Bach, "We have in this country some 600 museums, of which almost sixty are devoted to art. Not a baker's dozen of these art museums are used by teachers. It is an open question whether as many teachers of art could be found that could present a workable thesis as to how an art museum could be used to full advantage by a school."

ITEMS OF NEWS

NEW BUILDINGS

Buffalo Votes New Museum

On Election Day 44,940 citizens of Buffalo voted for a new building for the Buffalo Society of Natural Sciences, and only 29,109 opposed it. The building requires a million dollar bond issue to be distributed over a period of twenty years.

In an early number of Museum Work, President Chauncey J. Hamlin will tell how it was brought about.

Reading Gets New Building

At the last general election the citizens of Reading, Pennsylvania, voted four to one to set aside a site and to appropriate $475,000 for the erection of a Public Museum and Art Gallery.

The campaign was a vigorous one conducted over a period of six months and while it was predicted that the loan would carry yet the over-whelming vote was a surprise. This success is a high tribute to the past achievements of The Reading Public Museum and Art Gallery of which Levi W. Mengel is director.

ART EXHIBITIONS

Baltimore Exhibit a Success

Baltimore has taken great interest in the exhibition of sculpture by American artists. Over 9,000 people passed through the Museum door while many times that number enjoyed the pieces displayed in the open air. A motion picture was taken and was shown in fifteen theatres in Baltimore. There is a prospect of the purchase, for presentation to the city, of the fountain figure "Boy and Turtle" by Henri Crenier. Two sculptures have been sold.

Contemporary Artists Exhibit at Brooklyn

The Brooklyn Museum opened to the public a special exhibition of water colors, pastels and drawings by contemporary artists on November 20th. In connection with this exhibition there is also shown a collection of more than eighty original drawings by Aubrey Beardsley which have never before been exhibited in this country and which have been brought here personally by Mr. John Lane, of London, who published the famous "Yellow Book" for which many of the drawings were originally made. Another feature of the exhibition is a large collection of bronzes by Rodin.

The exhibition includes more than four hundred pictures, and special care has been taken to invite the works of Brooklyn artists, whose contributions constitute practically a new group, the members of which are in many cases but little known to the local public.

American Painting and Sculpture at Chicago

"The best exhibition the Institute has had for many years," was the comment heard most frequently regarding the American Painting and Sculpture Exhibition, which opened at the Art Institute of Chicago on November 1st. From many standpoints the show is a brilliant one. Rigid enforcement of a high standard of admission resulted in the selection of a relatively small number of notable works.

The exhibition seems to indicate that painters of today are getting away from the pure landscape and are doing more figure and portrait work.

Exhibit of Students' Work

An exhibit of students' work from the School of The Art Institute of Chicago was shown at the Kansas State Teachers' Association held in Topeka late in October, and has since been shown for one month at the University of Kansas. Students of several years ago who were able to see the exhibit were particularly impressed with the many effective changes which have been made in the type of work which the school is now doing.

Mrs. Hopkins' Paintings at Toledo

During the month of November the Toledo Museum of Art showed a collection of oil paintings by Mrs. Dunlap Hopkins of New York. Mrs. Hopkins is the founder of the New York School of Applied Design for Women, organized for the purpose of affording women practical instruction which will enable them to earn a livelihood by the application of ornamental design. After founding the school in 1892, she raised funds to purchase a site and erect the present building at Lexington Avenue and 30th Street, New York.

OTHER EXHIBITS

Chicago Historical Exhibit a Success

A six-day exhibition held by the Chicago Historical Society at the Marshall Field store in October to commemorate the thirtieth anniversary of the World's Columbian Exposition was a signal success. The demonstration came at an opportune time in the city-wide campaign to make permanent the Fine Arts Building of the Exposition at Jackson Park and so it enlisted the interest of Women's Clubs, Patriotic Societies, the Association of Commerce, the Board of Education and the Chicago Plan Commission.

The Society's chief interest was to put the World's Columbian Exposition into the background of the younger generation that has grown up since the Fair. Fifteen thousand people a day poured through the great third floor of Marshall Field's during the exhibition. The Historical Society has gained new members and additions to its collection, but best of all, it has made contacts with many bodies to which it was little known before.

The sales of merchandise were only slightly effected, but the firm was well satisfied over the opportunity for public service. The cost of the exhibit was $15,000.

Indian Photographs

The Carnegie Museum had on display during November an exhibition of more than three hundred colored photographs of Indian subjects taken by Walter McClintock.

In the spring of 1896, Mr. McClintock went as a United States Government photographer on a commission to the Blackfoot tribe. He kept returning through many years to his Indian friends, taking cameras and note books, and keeping records of their customs, legends, and ceremonies, their hunting trips and the flora and wild life of their country.

In the meantime that old generation of Indians with their famous chiefs and medicine men has passed away entirely, and their children are civilized. Today the Blackfoot tribe are no longer nomads and hunters. They live in well-made houses like white men. They till the soil, wear modern clothes, and their children attend schools and universities. Their old life, with its interesting customs and worship of the sun has passed forever. Therefore, the McClintock collection of photographs has unusual value.

Washington Playground Exhibit

An exhibit of industrial work done by Washington children on the municipal playgrounds during the past few months has been installed in the Arts and Industries Building of the U. S. National Museum. More than 1,500 objects made on the playgrounds by children from four to fifteen years of age are shown, the exhibit comprising drawings, modeling, woodwork, basketry, sewing, knitting, crocheting, embroidery, toys and paper work.

Submarine Group at Vanderbilt Museum

At the Vanderbilt Museum at Northport, Long Island—the largest private museum—there is being installed a forty-eight foot under-sea panorama. The case was designed by Harry F. Beers of The American Museum and presents an entire glass front of sliding, suspended panels, each six by ten feet in size.

The background is now in process. A wreck at the ocean bottom is being painted at one end, where there will be arranged groups of the fish that haunt ship carcasses. The center of the background is for deep sea

fish. Coral reefs and the scenery of tropical bottoms form the third section of the painting, in front of which mounted tropical fish will appear swimming or dodging their enemies.

Chrysanthemum Show at Staten Island

The second annual show of chrysanthemums at the Staten Island Public Museum opened on November 3rd, under the auspices of the Horticultural Society of Staten Island. The auditorium of the museum was filled with tables on which the exhibitors displayed hundreds of plants and cut flowers.

LECTURES

Interior Decoration Course

In addition to its regular lectures, The Brooklyn Museum is conducting a special series of four demonstration talks by Paul J. Woodward, Curator of Decorative Art, under the general title, "How to Arrange House Interiors." These lectures are being held in the auditorium of the Museum on Wednesday afternoons at 3.45 and aim to assist in simplifying the problem of the selection, acquisition and arrangement of house furnishings. The practical decoration of present day interiors is illustrated by the use of actual settings, furniture, hangings and accessories. The titles of the lectures and their dates are as follows:

November 7th—The Apartment Living Room.

November 14th—The Town House Drawing Room.

November 25th—The Dining Room.

December 5th—The Bedroom.

Smithsonian Radio Talks

Arrangements have been made with the Radio Corporation of America for a number of fifteen-minute talks on the Smithsonian Institution and its branches to be broadcasted from Station WRC. The first of these talks on *The Smithsonian Institution, its History and Functions*, was given by Austin H. Clark on October 19th. Heads of other departments followed with talks on *The Bureau of American Ethnology*, *The Arts and Industries Museum*, *Historical Collections of the Museum*, *The Natural History Museum*, *The Zoological Park*, *The Astrophysical Observatory* and *Smithsonian Explorations*.

St. Paul Lecture Series

The Saint Paul Institute has announced its lecture program for the season. The pamphlet is worth sending for as an evidence of live effort of the sort that appeals to the general public.

There are to be eleven speakers representing interests as widely scattered as those of Lorado Taft, Harry C. Ostrander and Channing Pollock.

EDUCATION

New Department of Education

The City Art Museum, St. Louis, has established an Educational Department under the leadership of Mary Powell, a new member of the staff.

As outlined in the Bulletin for October, the work of the department will embrace docent service and gallery talks, preparation of traveling exhibits for schools, library exhibits, lantern slide lending, story hours and lectures, conferences with teachers and promotion of many other activities of the Museum.

Rightly enough, the work of the new department will be interwoven with that of all other departments, not a new work, apart.

Tioga Point Scores

The school service of the Tioga Point Museum, inaugurated a few months ago, is arousing much interest and is winning the cooperation of the teachers. The work is significant because it represents the awakening of a small history museum to the highest museum ideals, under the management of a woman, Mrs. Louise Wells Murray, who is working single-handed.

School children in grades from the third to

the eighth and high school history pupils are writing essays about subjects represented in the Museum. A series of eight half-hour lectures on local history is being given to high school classes at the Museum. Mrs. Murray has talked to every grade in the schools—on one morning speaking to seven different groups. Teachers are also bringing classes to the Museum on a regular schedule, and are coming themselves to teachers' meetings. All of the teachers from one school came to one such gathering.

Loan collections are being sent to the schools.

National Museum Sells Handbooks

For the first time in the history of the U. S. National Museum, the experiment is being made of selling to visitors descriptive handbooks of the collections. Up to date only one relating to the Department of Geology is available. It forms an illustrated pamphlet of 42 pages with 20 plates: price 25 cents.

IN THE FIELD

South Atlantic Trip

The plans of its South Atlantic Expedition have been announced by The Cleveland Museum of Natural History, and a map of the route has been published. The Schooner *Blossom* sailed October 29th, from New London, Connecticut, heading almost directly for the Sandwich Islands. She will visit six island groups on the way, then make a circuit of islands off the west coast of Africa and finally another loop in the Indian Ocean, finishing at Cape Town and from thence she will go straight home.

The Museum will exchange with the American Museum whose Whitney expedition is now making collections among the Pacific Islands.

Andrews' Discoveries

Everyone has learned through the daily press of the remarkable discoveries which Roy Chapman Andrews has made in the fossil beds of Mongolia. Skeletons of mammals and dinosaurs are the most important finds of the Third Asiatic Expedition of The American Museum of Natural History, but greatest interest has attached to dinosaur eggs—the first ever found.

Back in New York after three years in the Gobi Desert, Mr. Andrews says, that the expedition has proved that Central Asia was once the paleontological Garden of Eden, the centre of life in the world.

Mr. Andrews has returned to America to raise funds for the continuance of the expedition for another five years. The money for the first three years was raised entirely in New York. Mr. Andrews appeals to the rest of the United States to provide the additional support needed.

Ontario Museum Parties

The collections of the Royal Ontario Museum of Zoology have been increased notably as a result of the work of two parties sent out during the past summer. Prof. E. M. Walker, T. B. Kurata and E. B. S. Logier spent several weeks at the Biological Station, St. Andrews, N. B. Colored casts of about twenty species of marine fishes are now being prepared from moulds and color sketches which they made. J. P. Dymond, L. L. Snyder and N. K. Bigelow were on the Lake Nipigon district north of Lake Superior. Mr. Snyder gave his attention to birds, Mr. Dymond collected the smaller mammals and Mr. Bigelow, insects.

Indian Expedition Returns

The Faunthorpe-Vernay Indian Expedition of 1923, under the joint leadership of Col. J. C. Faunthorpe, an A. D. C. to King George and a resident commissioner in Lucknow, India, and Arthur S. Vernay, of New York and London, has returned after six months in different parts of India and Burma. The expedition collected 129 specimens of mammals, representing 42 species, and 250 specimens of birds, representing 125 species, besides reptiles and other forms of life, all of which have been presented to The American Museum of Natural History. Among the regions visited were Nepal, Mysore, Bhopal State, and Upper Burma. The collection in-

cludes all the most desirable mammals of India, among the more spectacular being the elephant, the one-horned rhinoceros, the gaur, the tsine, the thamin, the sambur, the nilgai, the swamp deer, the chital, the buffalo, and the tiger. In addition to the leaders of the expedition, there was a motion-picture photographer, a trained taxidermist, and native helpers. The number of natives varied with the requirements of the hunt, reaching its maximum during one of the tiger hunts when 533 individuals participated.

Prehistoric Sculpture Found

The largest unbroken sculpture of the human form in stone was recently received by the Victoria Memorial Museum of Canada. It was found about seventy miles south of Vancouver, seven feet deep in a deposit of shells and other refuse of a prehistoric village. This deposit and the sculpture found in it are known to be old, since stumps of Douglas fir trees stand on top of the undisturbed layers and exhibit over four hundred rings of annual growth. Harlan I. Smith was assisted in securing this gift from the Indian Chief of Chewasin by Mr. Ralph L. Roys of Vancouver.

University of Colorado Work

Junius Henderson, curator of the University of Colorado Museum, with an assistant, spent most of the summer collecting fossil plants and insects from the Green River shales, of Eocene age—the oil shales of western Colorado. Six large boxes of such material, from a great many stations, were shipped in. The balance of the season was spent in collecting recent mollusks at high altitudes, especially on Grand Mesa, from 9,500 to 11,000 feet above sea level.

Collecting Dinosaur Tracks

C. W. Gilmore and N. H. Boss, of the U. S. National Museum, spent several days recently collecting fossil dinosaur footprints from the newly discovered locality in Loudoun County, Virginia. They were successful in securing for the Museum a slab of rock twelve feet in length on which are three prints, showing that the animal that made them had a stride of about 56 inches. This will make an interesting addition to the small series of footprints already on exhibition.

MISCELLANY

Advertising for Material

The American Museum of Natural History recently offered a prize of $25 for the nest of a mole, and several were forthcoming. Director Lucas plans to use the newspapers in further hunts for material. For three years he has been trying to get several young raccoons under a month old. In spite of a reward of $100 for such a family he has never been able to get one. He is also seeking a family of young wolves.

Registry of Art Works

The Wadsworth Atheneum is seeking to register pictures and sculpture owned in Connecticut. This is a most important activity which some day will be taken up by every museum. Already a number of museums of art and of history are working along the same line.

Research and Conservation

At the Museum of Vertebrate Zoology, University of California, Dr. Joseph Grinnell and Joseph Dixon are working to assemble all available information in regard to the mammals of California with a view to placing on record material both of scientific value and of practical interest to the fur trapper and fur farmer.

The high prices paid in recent years for raw furs have resulted in the marked depletion in the population of most of the fur bearers until extinction of some species seems to be imminent. It is hoped that a setting forth of the facts will result in the regulation of fur trapping.

Maché Manikin Armor Mount

The Metropolitan Museum of Art recently installed a fine old horse armor upon a hollow papier-maché horse, made for the purpose by The American Museum of Natural History.

The manikin was constructed by the

Akeley method and is of the sort used to mount mammal skins upon. The model for the manikin was copied from one of the Metropolitan's sculptures, and the finished manikin was painted black.

Concert Series in Minneapolis

During October, The Minneapolis Institute of Arts began a series of five evening concerts for members. This is the second series, the first one having been conducted last season with marked success. The attendance is good though the auditorium space available is not adequate to the needs.

Founders Society Meets

The Detroit Museum Founders Society held its annual meeting on October 12th at the Detroit Institute of Arts. President D. M. Ferry, Jr., and President of the Arts Commission, Ralph H. Booth made reports and Paul Cret, architect of the building, came to Detroit especially to make an address.

The membership of the society has increased to about 4,500.

Outdoor Museums in Canada

Steps are being taken to establish a great out-of-door museum to conserve the plant and animal life, prehistoric rock inscriptions and other features midway of the Pacific Coast and Canada. It was proposed by Harlan I. Smith, who suggested that it be called Mackenzie Park, in honour of the first white man to cross Canada. The place is located where Mackenzie reached the salt water of the Pacific. The Mackenzie highway which it is proposed to build will parallel the first trail and open up to auto tourists the "Norway" of Canada which is unsurpassed in scenery by any place in the world.

Other similar though less ambitious projects are afoot. The Canadian Government, railroad and steamship lines and the local Commercial Association and Boards of Trade are looking into the saving of the totem poles and other arts of the Pacific Coast of Canada *in situ* as tourist objectives.

Efforts are being made also to save as an out-of-door museum the petroglyph about two miles south of Nomino, B. C. It is believed that all of these projects will pay for themselves in the tourist trade which they will attract.

Twelve Months at Cleveland

During the past year The Cleveland Museum of Art has done a notable work. More than 311,000 visitors were registered at the turnstiles. More than 53,000 adults attended lectures and classes. More than 47,000 children attended entertainments and classes, which means that nearly 102,000 people, or about one-third of the entire attendance, came to the Museum for the definite purpose of benefiting from some part of its educational program.

New Storage

The Philadelphia Commercial Museum is moving all of its stored duplicate material into fine new storage cases, which have nearly six thousand square feet of floor space and are nine feet high. They are built of steel and are almost air tight.

Women's Club Day

The Montclair Art Museum has set apart the second Thursday each month as *Women's Club Day* and invites the Women's Clubs of Montclair, New Jersey, and the neighboring communities to a lecture and tea.

Buffalo Anniversary Reception

On October 28th, the Buffalo Society of Natural Sciences received its members to mark the fourth anniversary of the new museum building on Elmwood Avenue.

REVIEWING OURSELVES

Differences of Opinion

What a contrast there is between an ideal label as conceived by Henry W. Kent, and described in the July-August number of Museum Work, and as conceived by William L. Bryant and described in this number.

One man is thinking of a beautiful and appropriate label to present facts, if they are sought. The other is thinking of a label which insists upon delivering its message; of course he, too, wants it to be beautiful and appropriate.

An Opportunity

If you are more than passingly interested in the basic principles of museum work—particularly education—you might read Rossiter Howard's article in this number. Then you might read J. Arthur MacLean's article. After that, read Mr. Howard's article again and top-off with Mr. MacLean's article.

These two contributions together, make an important contribution to museum thought.

Reaching the Adult

University extension work is a relatively new field for museums, although quite a number of institutions are actively engaged in it. Ella I. Simons, who was formerly in charge of educational work in the Worcester Art Museum, is one of the pioneers and she is well entitled to write on the subject.

Application of the thesis held by Mr. Howard and Mr. MacLean to the field of opportunity afforded by the extension university will open up a fruitful line of thought for the museum educator.

No More News

This is the last number of Museum Work which will contain Items of News. Hereafter museumists will be deprived of news—in the form of history, two months old.

On the first of January the first newspaper for the museum profession will make its appearance. Unless there is a turn in the current of events during the next few weeks the new publication will be called The Museum News and hereafter it will be published every two weeks—on the first and the fifteenth of each month—by The American Association of Museums.

The space limitations of Museum Work have made it necessary to treat news and all other current matter in such a superficial and incomplete way as to be altogether unsatisfactory. Now there will be opened up new possibilities of news-usefulness. At the outset the paper will be far from perfect, but with the help of every interested reader in time it may be moulded into a medium as necessary and as interesting to the museum worker as is the morning paper to the citizen.

MUSEUM WORK

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Laurence Vail Coleman, Editor

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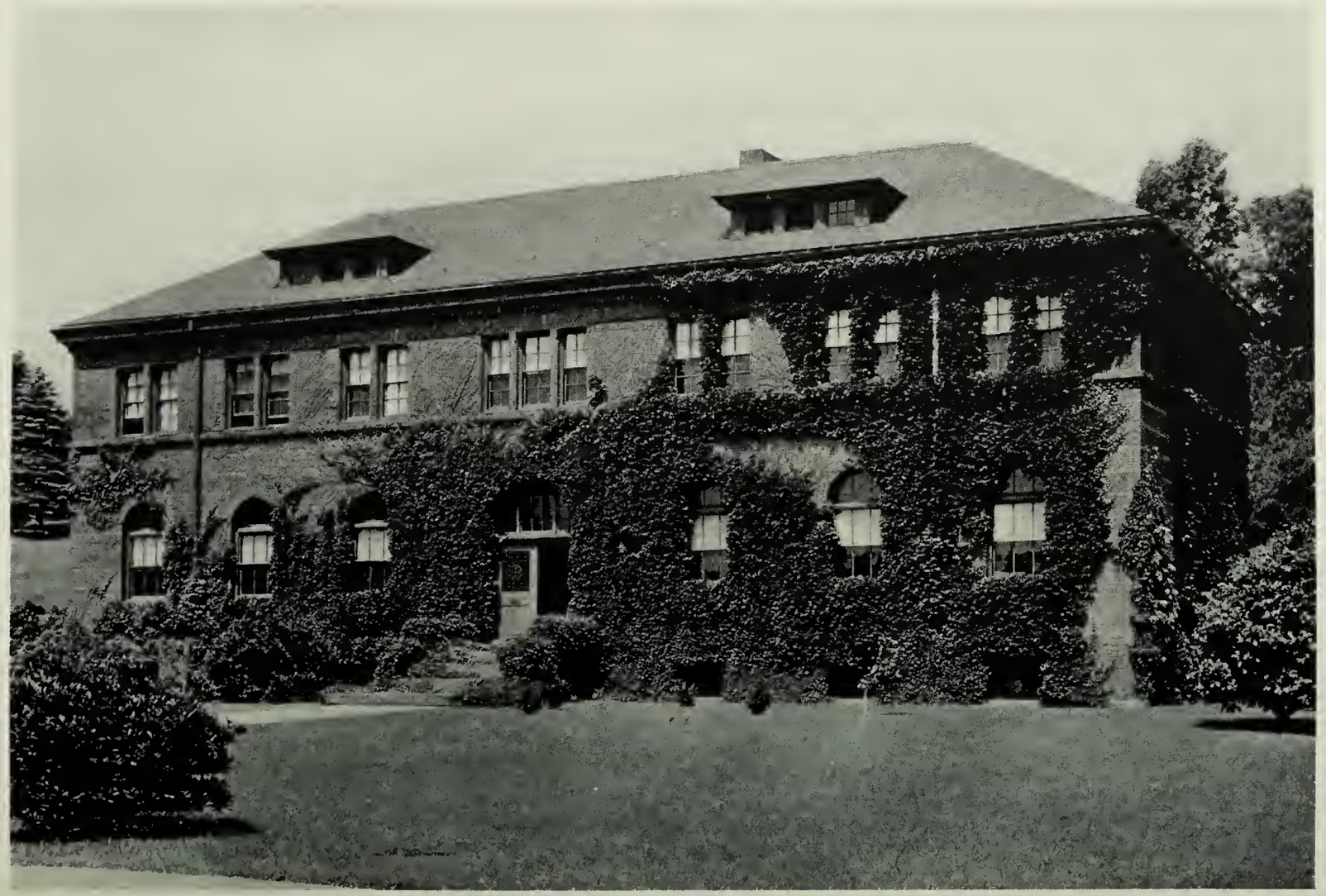


ADMINISTRATIVE BUILDING—ARNOLD ARBORETUM

HARVARD'S TREE MUSEUM

By E. H. Wilson

Assistant Director, The Arnold Arboretum

THE Arnold Arboretum which is the tree museum of Harvard University, now occupies two hundred and fifty acres of rolling hills, narrow valleys and broad meadows in West Roxbury where it can be reached easily from any part of the City of Boston by electric cars. Natural woods of great beauty and interest cover a part of these acres, and among these woods the collections have been planted in natural groups.

The Arboretum was established in 1872 by an arrangement between the President and Fellows of Harvard University and the Trustees of the Estate of James Arnold of New Bedford, and is one of the largest and youngest of the great scientific gardens of the world. By a contract between the University and the City of Boston made in 1882 the permanency of the Arboretum in its present position is assured. By this contract the City agreed to add certain adjoining lands to the Arboretum, to construct and maintain under the direction of its Park Commission a system of roads and walks planned by the late Frederick L. Olmsted, to police the grounds and to assume all taxes which might be levied on the property for the thousand years for which the contract was made. In return for this assistance the University agreed to open the Arboretum to the public every day in the year from sunrise to sunset, reserving, however, entire control of the collections and of the and outside the drives and walks.

Under the arrangement with the Trustees of the Estate, the University undertook to grow in the Arboretum every tree and shrub able to support in the open ground the climate of New England. It is safe to say that none of the contracting parties had any idea what this agreement might entail, for when it was made, surprisingly little was known of the trees and shrubs of the world and of the possibility of establishing them in New England. In order, therefore, to carry out the arrangement made by the University, the chief employments of the Arboretum during the fifty years of its existence have been exploration, classification and arrangement of material. To those who have directly controlled it, however, the purpose of the Arboretum has seemed to be more than to establish a garden of living plants; its real duty is to increase the knowledge of trees in every possible way and in all parts of the world.

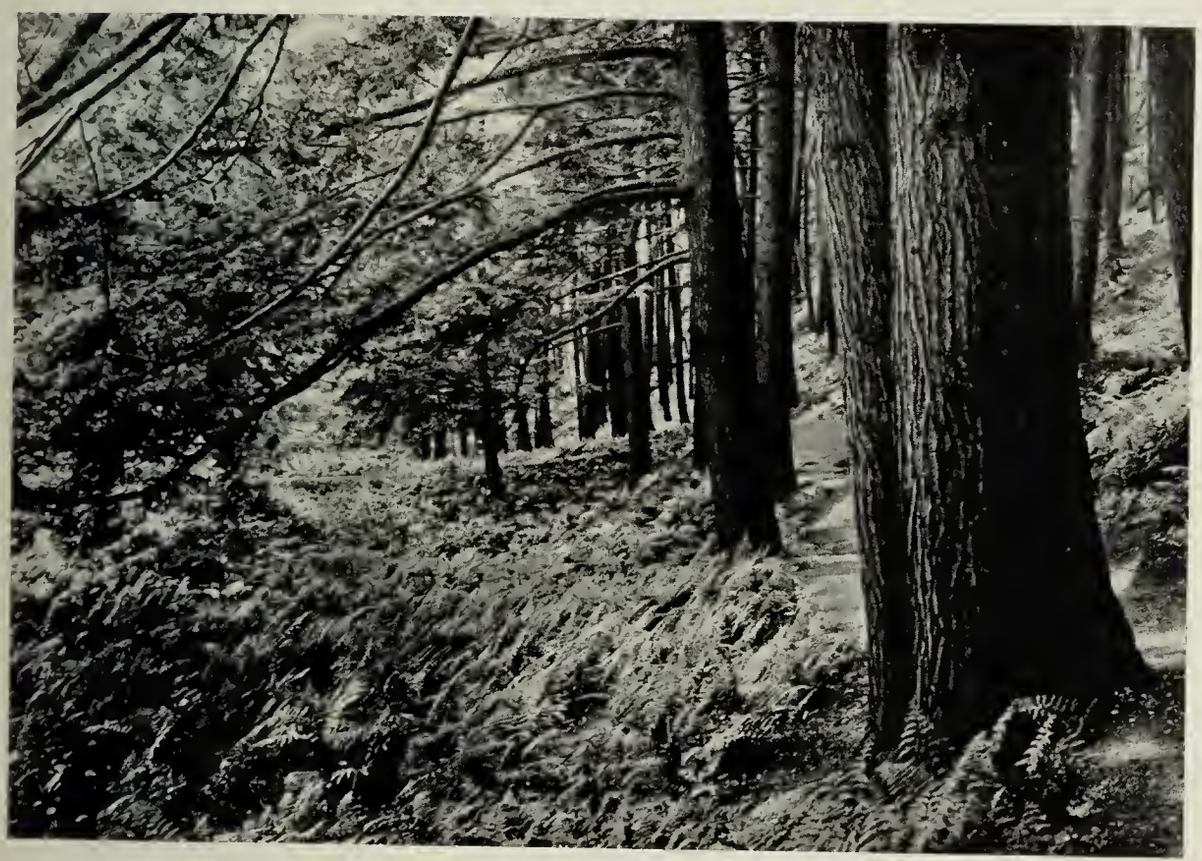
From other botanic gardens the Arboretum differs in its restriction to the

ONE OF THE TWO ENTRANCES TO THE ARBORETUM

study and cultivation of *woody* plants. Other public arboreta are parts of general botanic gardens and so sometimes suffer from the want of exclusive attention. In many countries individuals have planted collections of trees, but such collections lack scientific control and permanency, and sooner or later they disappear without having made any great addition to knowledge. It has been left to Harvard to establish the first garden which is exclusively a *tree museum* and which has the size and the promise of permanency necessary for success in its field.

The Collection of Trees and Shrubs

The trees are arranged by genera, and so far as it has been found practicable, the groups representing genera have been planted according to their botanical relationship in larger family groups. The arrangement begins with the magnolias at the Jamaica Plain gate and ends with the conifers at the Walter Street gate. In order to show habit under different conditions, important North American species are each represented by several individuals planted close together in a group and also by an individual at a distance from the group, where it may have sufficient space to insure a full development of branches. A representative of almost every genus stands near a driveway, so that visitors passing along the Arboretum roads and gravel paths can obtain an idea of the genera of trees hardy in Massachusetts and of their



THE HEMLOCK GROVE IS A TYPICAL TREE GROUP

relation to each other. Access to the different groups is secured by grass covered paths aggregating several miles in length which reach every part of the Arboretum. The so-called *shrubs collection* is arranged in a series of formal beds, and in addition there are large, irregular groups of species planted along the drives as near as possible to the groups of trees of the same families.

There are now growing in the Arboretum between five and six thousand species and varieties of trees and shrubs belonging to eighty-seven families and three hundred and twenty-four genera. The regions of the world represented in the living collection are the cool-temperate and colder parts of North America, Europe and Asia. No plants from the southern hemisphere—not even from the high Andes, southern Chile or the higher mountains of New Zealand—have proved hardy in the Arboretum. The work of getting together this collection of living material during the last fifty years, has involved extensive travel. One or another of the officers of the Arboretum have visited every temperate region of the earth, and also the tropics of both hemispheres, Chile, South Africa and Australasia.

Labels

For the instruction of visitors, metal labels six inches long by four inches wide, painted brown and bearing in black letters the Latin and the English

name and the native country, are fastened with copper nails to the trunks of large trees at about the height of the eye. Similar labels affixed to iron stands are placed before the smaller plants including those in the general shrub collection. Small trees and large shrubs are furnished with wooden labels, eight inches long painted white, with black letters and hung conspicuously from branches. In addition, a small zinc label on which is stamped the name and record, is attached to a branch of each important plant in the Arboretum.

The Herbarium

Hand in hand with the introduction and establishment of living plant material, has gone the accession of dried specimens and photographs. The herbarium comprises 200,000 specimens and is accomodated in steel, dust-proof cases, arranged on three floors. Being the only herbarium devoted exclusively to trees and shrubs, it can represent them more fully than can a general herbarium in which less attention is usually paid to trees than to some other group of plants. The herbarium already contains large suites of specimens of North American trees and shrubs, and probably the best representation of the ligneous flora of Japan. Its Chinese and Siberian collections are important, and it contains perhaps the richest collection of the conifers of the world.

The Library

The library of the Arboretum now contains 35,500 bound volumes and 8,000 pamphlets. It was begun in 1873 when the Director bought a few books for his own use. A few years later, preparation of an account of the trees of North America was begun, and then additional works on dendrology and descriptive botany were obtained. In 1892 the six thousand volumes which had been accumulated, were presented by the Director to the University, for by that time, accommodations for a library had been provided by the Arboretum.

The library now contains the books, in all editions and languages devoted to the description of trees. Its collection of Floras which are devoted in part to trees, and of monographs of genera in which trees and shrubs are described, is a large one. The collections of books and papers descriptive and cultural of various groups of plants like Conifers, Rosa, Rhododendron, Crataegus, Quercus and Salix, are as nearly complete as it has been possible to make them. A complete collection of the works of Linnaeus is found in the Library, and it is believed that outside the walls of the British Museum there is not a more complete collection of the books relating to plants published in the fifteenth and sixteenth centuries.

THE LIBRARY AND PHOTOGRAPH FILE

Photographs

The Arboretum collection of photographs now comprises nine thousand six hundred pictures of trees and shrubs, types of vegetation, gardens and scenery. The photographs are mounted on cards 11¾ inches long by 9½ inches wide and are arranged systematically in steel drawers. The two thousand eight hundred pictures made by Wilson in eastern Asia and Australasia form the most valuable and interesting part of this collection. The collection has been carefully catalogued, and proves to be an important and useful addition to both the library and herbarium.

Educational Work

No attempt has been made to give instruction at the Arboretum to classes of university undergraduates. A few special students, often in recent years from China and Japan, are received by Professor J. G. Jack, who for many years has given field lessons during the spring and autumn months among the collections of trees. Help and instruction is also given freely in the answers to requests for information which come through the mails.

The Arboretum is not a school of forestry or of landscape gardening. It is a station for the study of trees as individuals in their scientific relations, economic properties and cultural requirements and possibilities. Upon information gathered in museums like the Arnold Arboretum, successful silviculture and landscape gardening are dependent; for silviculture is the cul-

tivation on a large scale of the trees most valuable in a particular locality, and landscape gardening demands a knowledge of the individual plants which can be naturally associated for the decoration of parks and gardens.

Publications

The following works have been prepared in the library and herbarium and published by the Arboretum: *The Pines of Mexico* (1909) and a monograph of the *Genus Pinus* (1914) by George R. Shaw; *The Plantae Wilsonianae* (1913-17), an account in three volumes of the plants collected for the Arboretum in western China by E. H. Wilson, *The Cherries of Japan* (1916) and *The Conifers and Taxads of Japan* (1916), also by Wilson; *Catalogue of the Library of the Arnold Arboretum* in three volumes (1914-17) by Miss Tucker; *The Bradley Bibliography* in five volumes (1918) by Alfred Rehder, and *A Monograph of Azaleas* by Wilson and Rehder (1921).

To date there are twelve volumes of the Bulletin of Popular Information which began in 1911, and four volumes of the Journal of the Arnold Arboretum beginning in 1919. An illustrated *Guide to the Arnold Arboretum* is in its second edition.

The following are some of the works which have been prepared by the Director in this library, but which were not published by the Arboretum: *Report on the Forests of North America*, being the ninth volume of the *Final Reports* of the Tenth Census of the United States (1884); *The Woods of the United States* with an account of their structure, qualities and uses (1885); *The Silva of North America* in fourteen volumes with seven hundred and forty plates (1891-1902); *Trees and Shrubs*, illustrations of new or little known ligneous plants, prepared chiefly from material at the Arnold Aboretum (1905-1913), and largely by officers of the Arboretum. The ten volumes of Garden and Forest—a journal of horticulture, landscape art and forestry (1887-1897)—were edited at the Arboretum library. Alfred Rehder has prepared the descriptions of a large number of the trees and shrubs included in *Bailey's Cyclopedia of American Horticulture* and in the second edition of that work—*The Standard Cyclopedia of Horticulture. A Manual of the Trees of North America* was published in 1905 and a second edition appeared in 1922.

The youngest of the great scientific gardens of the world, the Arnold Arboretum has become one of the largest and most important. If we pass in imagination down the centuries during which it is to occupy the ground that it now holds, it is not difficult to picture an establishment adding greatly to knowledge and human happiness in all parts of the world.

A DIFFERENTIATION

By Amelia Meissner

Curator, Educational Museum of the St. Louis Public Schools

The work of the Educational Museum is well known, but the lessons which are emerging from its experience are ever new and should serve in some degree to mold our educational practices.—Editor.

OUR two slogans state the principles underlying our work: first, *Bring the world to the child*, and second, *Make possible in the schoolroom the use of just the illustration which is wanted just when it is wanted.* This Museum, as one of the divisions of the Instruction Department of the St. Louis Public Schools, supplies every teacher with a catalog listing more than 2,000 groups of illustrative material and invites every teacher to send in weekly orders for any of this material. The Museum furnishes order blanks and stamped addressed envelopes for mailing the order lists. The materials ordered are delivered to the schools and are called for to be taken back to the Museum at the end of a week without any obligation on the part of the teacher. The Museum's daily mail shows that the teachers are eager for these visual aids. It is economy from the human as well as from the efficiency standpoint for one central agency to furnish these aids, just when they are most needed.

During the past year 628,225 specimens or objects and 116,963 books were circulated among the 135 Public Schools of St. Louis. Perhaps the most noticeable result of the use of the wealth of natural history specimens, is the increased interest which has been aroused in bird life. The records show that 9,580 mounted birds were delivered to the St. Louis schools last year and that many Bird Clubs were organized among school children.

All of this work has brought out some definite notions as to the practicability of increased cooperation between museums and schools. Educators the world over recognize the desirability of closer relations and yet in many localities there is no active cooperation between these two educational agencies. In part this seems to be because neither institution is willing to concede leadership or even educational equality to the other. Each unconsciously assumes a dictatorial attitude and useless duplication of effort results.

Many of the large museums furnish valuable visual instruction material to the schools, but the material is often sent at the discretion of the museum and not at the request of the teacher, and so frequently arrives at an inop-

portune time, thus invalidating an otherwise excellent educational scheme. Then again, the museums attack the problem of visual education from a collector's point of view, and knowing the difficulties and expense involved, are not willing to permit unrestricted schoolroom use and consequent deterioration of their material. Therefore, the museums pick out such articles as they have on hand, or can secure in superabundance, for school uses.

On the other hand, the schools have not evidenced sufficient eagerness to discuss their problems with the museums, and have not called on the museums for a more coordinated form of cooperation; and when the two forces have tried to get together, the museum man has usually been too scientific and the school man too pedagogic.

It would seem that excellent results might be obtained if the museums would continue their altruistic work, in so far as preparing and labeling of school specimens is concerned, and would then turn the specimens over without any restrictions to the pedagogue. However, in this ideal arrangement the teacher would have to do his part by studying the schoolroom needs and acquainting the museum people with these needs in advance. In other words, unless the general scheme of making possible in the schoolroom, just the illustration which is wanted at just the time when it is wanted is carried out, much well meant effort on the part of the museum curator will bear no more fruit than fertile seed in arid soil.

The sincere museum worker and the sincere schoolroom worker must get together if they wish to promote the best welfare of the child. The museum worker must prepare the material and the school worker must use it to the best interest of the child, and must arouse in the child a desire to visit the museum, so that in the museum the interest which they have begun in the schoolroom may be carried on.

It would seem that coordination of the efforts of both museum and school educators might thus bring excellent results. The schoolroom might become more interesting because of the museum's help, and museums might become the object of more genuine interest on the part of the school child.

UNHISTORICAL MUSEUMS*

By Arthur C. Parker

Archaeologist, New York State Museum

An historical society is an idea projected into an organization. It is a response to a need and is intended to satisfy that need. The need is a complex one based upon the propensity of intelligent, foresighted and patriotic men and women to discover, preserve and publish the important facts about the development of human society.

In accumulating historical data and records, an historical society is frequently given certain material evidences and memorials of men and events. Usually these objects are called *relics*. This term, indeed, is so usual that I have searched almost in vain for the employment of any other by an historical society. Let us take an example from the annual report of one of the largest historical societies:

> "The early growth of our country and the Revolutionary war period are well represented by domestic articles, but as to war relics, there is room for improvement. The Society possesses an exceedingly valuable and large Indian collection, containing relics of flint and stone workers . . . The educational value of the exhibit has been greatly augmented by the recent addition of the . . . collection, rich in Iroquoian relics. Another feature of the Indian room is the case containing relics of the Custer massacre . . ."

Relics of various sorts are accumulated in vast numbers. Many of them have certain historical associations and all must be stored and housed for this is the natural wish of the donors. But more than this, these relics must be exhibited, and this is usually done within a room or suite of rooms connected with the offices and document rooms of the society. Indeed, modern historical society buildings are designed with rooms for this special purpose.

In this manner has arisen the idea of a museum of history, but at its very inception this definite idea growing out of a definite need becomes involved through expediency with the housing of a melange of curiosities, travel souvenirs and discarded bric-a-brac. Then in a confused attempt to put the house in order, the responsible officers of the society, without exactly knowing why, begin to establish a general museum, including numismatics, archaeology, ethnology, commerce, fine arts, industrial arts and common, ordinary junk. The original and logical idea of a museum of history, especially of local history, thus becomes subordinated to an expediency.

Since objects are not acquired for purposeful sequences by most historical

*A paper read at the annual meeting of the New York State Historical Society, Lake Placid Club, October 3, 1923.

societies but usually come in a haphazard way; not one of the attempted classifications ever approaches completion. The hapless curator is so confused by the diversity of artifacts and natural objects that very often from sheer perplexity or weariness, he allows the exhibition to become a jumbled mass. The idea of a museum of local history becomes lost—buried under the mass of objects, unrelated save remotely perhaps to the story of the region's development. To the serious museum man, schooled by training and practice, such a museum is a pitiful display of confusion. There ought to be a deliberate attempt to outline an exhibit and then to fill the gaps, but it is not done that way. One curator recently said to me, "It has been against the policy of our institution to buy specimens, the officers believing that an interested public will cheerfully donate them. And this is how we got one lot," he went on to say. "A home was broken up by the death of the father, and the furnishings, bric-a-brac, antiques, books and pictures were sold. The sons and daughters took what they wanted and what remained was sent to the historical society, and we had to accept it with thanks because the widow was an influential member who would have been offended by our refusal."

This is not an isolated plaint, for it is heard from the lips of many a secretary of an historical society. Because of the habit of dumping relics and rubbish into the custody of historical societies, museum men and methodologists frequently scorn the historical society museum as unworthy of the institution that fosters it. In vain does the secretary explain that he is not a biologist, a numismatist, an archaeologist or an art connoisseur. In vain does he say that he is a student of history alone and not a trained museumist. In vain does he apologize; this does not absolve his sin in polluting the temple of history. No conglomeration of disassociated artifacts, natural objects and night caps, mingled with Indian arrow heads and daguerreotypes can by any process of imagination be construed to be a museum of history.

Some societies have done fairly well and by patient application have formed general museums out of a vast reservoir of things. This is especially true of societies that have been given large, specialized collections; but here again is a danger. The donor wants his collection kept together. He does not want it associated with other specimens or collections. His principal concern is that it is *The Collection of John Blank.* The unfolding of a consecutive account is therefore prevented. The collector is wrapped up in the fact that he collected these good things. He is a collector, not an historian or a scientist. He possesses a certain number of paragraphs or pages from the drama of life whose leaves have been scattered by the winds of time. Even though

CROWDED CASES DENOTE CROWDED IDEAS

other chapters of this same story have been found, he will not have the book put together, for in so doing he would permit the sacrifice of his egotism. So his collection stands as a monument to his assiduity, rather than as a memorial to his higher intelligence. And, as a result, the historical museum becomes a monument of confusion and a mosaic of individual conceits.

We are told in a recent report by the secretary of one society, whose museum has been rearranged along systematic lines: "It is, beyond question, by the museum that we are best known to the home community." This is true of all historical societies that have museums. The public takes it for granted that the museum they see is a model, and that museums are expected to be that way. Then they patriotically bring in more monstrosities that bury whatever good things there are. The wrong idea thus becomes a fixed idea and it even seeps down into the marrow of historical society officers. In looking over one local museum I suggested certain changes that would help systematize the collections and make them self interpreting. "That's all right, my friend," said the officer. "But I have become so used to seeing this museum look this way, and Col. So-and-So, and Mrs. Blank-an'-Blank, have done so much to set things around tastefully, that I would get into a knock down fight before I would permit a change."

This introduction to a remedy for historical society museum conditions is not written in any spirit of cynicism or as a satire, but in the hope that

the weaknesses of such museums may become apparent. Once they can be analyzed we are prepared to apply the remedies, or at least to make some suggestions which others may apply.

The training of curators must be our first concern. The curator is frequently the secretary of the historical society, or he may be a member of the society. Occasionally he is a special employee. At best, let us hazard, the curator is an amateur. He has had no systematic training and indeed would not know where to get such training. In vain he searches his library for a helpful book on methods. He can only look over other historical museums and then settle down into a sort of furtive despair.

Museum curatorship is a profession requiring professional training. Since the historical society museum curator is most frequently an amateur, he needs a reliable handbook.

Now it is also worthy of note that most historical societies have neither policy nor program touching their museums, and yet the museum, as the secretary declares in his report, is the principal point of contact between the society and the public. What then is the remedy for this weakness? It is simply to establish an intelligent policy.

Again, most historical societies have no clear conception of what a museum of history should be, or of what should go into it. It is discovered that the public wants to see things and to learn what the founders and influential men and women of the region had, made and did. In order to establish a kind of side-show ballyhoo, the society stuffs in a few curiosities, monstrosities and other glittering junk. It is plain pandering to vulgar taste. A program and policy would eliminate this evil. With a policy established the secretary and curator could more easily refuse to play the part of the junk man. He could inform the enthusiastic donor that while gifts of historical material were most welcome yet it was against the policy of the institution to take stuffed ducks, clay dogs, funny stones, chips from the Treaty Tree, bricks from the Bastile, pebbles from Mormon hill and Indian arrow heads glued on boards in fancy designs. An established policy would give the curator courage to refuse and also room for more important specimens.

Once more, the historical society needs a standardized system of cataloging. Who will apply the Dewey system to museums of history?

If these suggestions are followed, even a small museum of history may become as important in its sphere as a large one, and it may also be a model of efficiency. If the local museum will establish an intelligent policy it will cease to be the promoter of confusion and the repository for rubbish. It will cease to teach and foster unhistoric traditions. Then it will realize its real aim and will discharge its just function in its community.

Courtesy of The Metropolitan Museum of Art

A GALLERY OF THE HERMITAGE

THE MUSEUMS OF PETROGRAD

By M. Rostovtzeff

Professor of History, University of Wisconsin

AFTER the Bolsheviki seized the power in Russia and organized a government on communistic lines, all the museums and private collections of Russia became nationalized. This fact did not mean very much for the large public museums, as most of them were national or municipal property before the Revolution. The change, however, did seriously affect the private collections, the best and most important of which were seized by the Bolsheviki in a rather chaotic manner, and the contents redistributed among the public collections. This redistribution is still going on and the private collections have suffered heavily. Large numbers of objects of art have never reached the public museums, but have found their way from the commissary in charge of the nationalization to the dealers in Russia, and from those to dealers in Europe, especially Sweden. The private owners who had time and opportunity, exported their collections to Europe where they were sold, often in a haphazard manner. Some collections were safely warehoused in the large public museums of Europe—the Louvre, the Museum of St. Germain, the British Museum and others.

For the public museum, therefore, the new regime meant an increase in collections. As a matter of fact, as far as I know, no one of the public museums was looted or destroyed. All passed happily through the revolutionary period. Not only were the collections increased but enlarged space and new buildings acquired. To the Hermitage, for instance, were assigned the rooms in the largest part of the Imperial Winter Palace. The Ethnographical and Anthropological Museum and the Museum of Russian Art (The Russian Museum), created by the Emperor Alexander III at Petrograd, received the beautiful historical house of the Counts Bobrinsky which was confiscated from the owner. Almost all of the former members of the staffs of the museums were retained, and the few new appointments made by the Bolsheviki were usually specialists, either artists or archaeologists. The museums either intact, or with increased collections, were show places with which the Bolsheviki were glad to impress distinguished visitors who, from time to time, came to Russia.

Left alone, the museums began a work of reorganization and of redistribution of collections. This work is still going forward, and is being carried out in the best spirit and with much skill. The task was a hard one for there is no government aid, and the increase in space and number of objects greatly complicates the situation. During the war many collections were transported from Petrograd to Moscow and to other cities in Central and Oriental Russia. As far as I know the return of these collections to Petrograd was carried out in order and without losses.

Parallel to the reorganization of the museums went on the resumption of the scholarly work. During the five years of the new regime some good work has been done, but under most difficult conditions. As regards publication, conditions are growing worse and the quantity of output is decreasing.

To sum up: the public museums at Petrograd are safe. The reorganization on sound lines is going on and developing. The staffs are hard at work and very creditable results are being achieved. We must be grateful to the heroic spirit displayed by the employees of the museums who were able, despite a life of starvation and deprived of the most essential requirements of civilized life, to carry out a heavy and responsible work in the preservation, for future generations, of the treasures of the public collections, and to care for such of the private collections as reached their hands.

Reverses Through State Neglect

Such is the work done by the museums. How much help has been granted by the state, and what are the conditions under which they are now working?

Permit me to quote from the official *Report of the Russian Museum of Art and Ethnography* published in 1923. The situation *mutatis mutandis* is the same in the other museums of Petrograd and Moscow, and of course worse in the provincial cities. On page 60 of this *Report* we read:

> "The financial situation of the Museum is very bad. The assignments which were granted to the Museum amounted to four per cent of what was asked for in the budget. . . . Sometimes we had no means for replacing a burnt-out electric lamp by a new one or for buying paper, pencils and ink."

More dangerous are the conditions as regards the heating of the Museum. On page 6 of the *Report* the Director says:

> "The Council of the Museum tried hard to neutralize the full influence of the complete lack of heating on the collections of the Museum, especially of the dampness which developed in consequence of this lack of heat. Most valuable paintings became covered with mould; the overlaid colours became destroyed one after another; glass and china became brittle to such an extent that they cracked because of the slightest shaking of the building; tin was affected by *pest*, silver was oxidized; many objects of wood or reed grew rotten; leather suffered heavily; valuable cult-objects from Ann perished; bindings of books came off; publications on chalk-paper were pasted into one mass; negatives and photographs perished from dampness."

The *Report* goes on to say that the building of the Museum is in desperate condition as it has not been repaired for five years. No ventilation, no electric light, the glass of the windows is cracking and falling out and the glass roof of the building leaks. The conclusion is as follows:

> "In entering the year 1923 we must definitely say if in the next year we are going to receive the same financial help from the Government, if instead of means for promoting our work we will get piteous crumbs, all the work will be paralyzed and the wonderful collections will be threatened by complete destruction. It must be taken into consideration that in past years the Museum still had some remains of the old stores, *e. g.*, substances for disinfection, and photographic and other materials. These are gone, and we must get them by any means."

Like conditions exist as regards scientific expeditions and archaeological excavations, of which not one was carried out during the rule of the Bolsheviki though peace and tranquility, according to the reports of the present rulers, are reigning all over Russia.

Such is the work which has been done by the Bolsheviki for the museums. Saved from the Revolution, the treasures of the nation will be destroyed by cold and dampness and by the indifference, nay the hostility, of the Bolsheviki to these "bourgeois" institutions.

THE EDITOR'S SIDE

MAKING MUSEUMISTS

FROM time to time someone talks of a training school for museum workers, and then the killers arise and kill the plan. "Museumists are born, not made," say they. If the museums of the future are to be manned only by "born" directors and curators then there are rocks ahead. There must be many potentially good museumists who now are poor business men. Both business and the museums would be better off if only these individuals had been sifted out in early life.

What the museum profession needs is a good training school—or several of them. We must increase our man power. A wave of development has begun. Hundreds of new museums will come into being. Branches will be created. Already established museums will grow at an accelerated rate.

Unless the output of trained museum workers is increased greatly—very greatly—within the decade, then the museums of the future are going to travel paths which we would not wish. The increasing demand will produce a supply, but the supply will not be equal to the task of carrying museums forward, and only too quickly the reaction will dim the horizon for the museum movement.

Some teachers are born and the rest are made. Of doctors, lawyers, preachers and all the rest, some are born and others made. Let us then cast vigorously about to find means of training men to carry on the work which we have commenced.

SHORT ARTICLES

ART SMOKERS FOR BUSINESS MEN

The problem of directing the attention of the tired business man to art has been well solved at the Columbus Gallery of Fine Arts by removing the cause of evening fatigue. Direct inquiry revealed that the ordinary business man had only his evenings to give to such interests as art and it was generally admitted that the reason he refused to take advantage of the Gallery's two evening sessions each week was that he could not relax. In other words, attention to art was given reluctantly, and when he submitted to the ordeal—he used no other word—it did little to alleviate the wear of his day's work.

Consequently, the Gallery set aside each month a certain evening for men alone, and when they entered the Gallery each man was presented with a corncob-pipe filled with well-selected tobacco. As he stretched himself out in the easy chairs that had been provided he found himself as comfortable as in his own club. While thus at ease, officials of the gallery or others discussed in the most informal fashion the current exhibition or matters of general art interest. They stressed the relation of art to business and the home. Discussion was invited and it was found before the close of the evening that practically every man had some question or opinion to voice. Art was elevated to masculine standing and understanding.

During the present new year, the Gallery has given over these smoker evenings to clubs—the Rotary, Kiwanis, Chamber of Commerce, Lions, Exchange, and other business organizations. The club officers, with the cooperation of officials of the Gallery, map out the programs for these evenings so that the men, immune in the main to art as it is generally known, may be gently introduced to its enjoyment.

The immediate effect of these smokers has been to rob art of many of its repellent mysteries for the tired business man and to interest him more directly in the function that the Gallery has been striving to fulfill. It is becoming more and more apparent to these business men that an art gallery is a definite community asset and its activities should be encouraged. Consequently, many of the business men are affiliating with the Gallery in membership and thus affording opportunity for the gallery to expand its scope.

William M. Hekking,
Director, Columbus Gallery of Fine Arts.

FILTERED DAYLIGHT

In the original building of the Memorial Museum there are many kinds of lighting. Some of the galleries have skylights exclusively; some have side windows and skylights and some have windows only. I have come to the conclusion that windows have no value to a museum, so I have left them out of the new building entirely and I went to the other extreme by being very liberal with skylights. But after all these years I have found that I have made the mistake of having entirely too much light. Therefore I commenced a series of experiments in coloring the glass of the skylights in order to keep out an excessive amount of light.

In the addition which I am now erecting there will be no windows and the skylights will be cut down one half.

As a result of experiments to tone down the light I have finally been able to get the desired result. One of our largest paint manufacturers has mixed a purple-tinged paint which has proven extremely successful. All the skylights in the big museum have been covered with it, and the effect on the paintings and tapestries, and in fact on all the exhibits, is really wonderful. The effect is impressive; it produces an atmosphere of solemnity like that of a sanctuary; it creates a feeling of respect, and visitors immediately take off their hats upon entering and when speaking they do so in subdued tones.

By killing glare, the paint also prevents most of the fading which would otherwise work gradual destruction to the exhibitions. I would suggest that museum people try covering their windows and skylights with paint of a very light purple tinge.

M. H. De Young,
Founder, M. H. de Young Memorial Museum.

THE ADMINISTRATIVE TRIANGLE

The work of the departments of education in American museums is restricted chiefly to popular lectures, loan collections, and docent service. On the principle that the museum should have on its staff experts in public psychology occupying an intermediate position between the technical department on one hand and the public on the other, The Cleveland Museum of Natural History has organized its interpretative work so as to bring the educational department into more intimate relationship with other departments. The purpose is to get high efficiency in popular publications and exhibits through the combined functioning of the technical departments with their special knowledge of subject matter, the educational department with its special knowledge of public psychology, and the director with his broad concept of the museum. In short, it is designed to get institutional achievements through team work rather than through individual effort.

In practice this triangle functions through conferences. For example, the curator of geology may propose a plan for a glacier exhibit; it appeals to the director; the opinion of the curator of education is obtained, and with the idea somewhat further developed, the curator of geology proceeds to carry out his plans in frequent consultations with one and at times with both of the others. In its final form, the exhibit is the result of the combined efforts of the three members of the triangle.

Similarly the curator of education may think a popular publication on *Dinosaurs* desirable; the director and the curator of paleontology approve; the latter furnishes the facts, advises as to their arrangement, and reads the manuscript for any errors or corrections.

In like manner the director may call the other two into conference for discussion and development of plans for a series of museum groups.

This museum triangle is organized on the principle that the department of education should be a more integral part of the museum than it usually is, and that more satisfactory results in interpreting the museum can be secured through an established plan of cooperation than may be hoped for through independent functioning of a department or individual. It is putting into practice the principle that the key to efficiency is the ability to cooperate.

Harold L. Madison,
Curator of Education, Cleveland Museum of Natural History.

JUST PUBLISHED

MUSEUM PUBLICATIONS

Boston

Proceedings of the Annual Meeting, May 2, 1923. Bulletin of the Boston Society of Natural History. No. 31, December, 1923, pp. 5-14.

Director Wigglesworth lays full stress upon cramped quarters and inadequate funds. Director Cushman of the Museum renders his last report before giving up work during the coming year. He reviews the changes which have come over the institution during the past twenty years.

Buffalo

The Work of the Children's Museum League. By William L. Bryant. Hobbies (Buffalo Society of Natural Sciences), Vol. 4, No. 8, January, 1924, pp. 3-15, illustrated.

The Children's Museum League is an organization of the women members of the Buffalo Society of Natural Sciences. It controls all departments having to do with children in the museum, and its president is a trustee of the Society.

Mr. Bryant's account covers the various departments of work with children—the study hours, games, courses, clubs, summer camp and school cooperation. It is well worth reading for it is not just a rehash of the same old ideas.

Cleveland

A Review of 1923. Bulletin of the Cleveland Museum of Natural History. No. 13, January 1, 1924, pp. 49-52.

In lieu of an annual report we have this summary of the Museum's work. The South Atlantic and Indian Ocean Expedition was the principal achievement.

Montgomery

Russell County Historical Society. Arrow Points. Vol. 8, No. 1, January 5, 1924, pp. 14-16.

The Russell County Historical Society was organized on October 13, 1923. There are sixty-five members and Peter A. Brannon is President.

The new Society is to devote itself to the history of east Alabama and will have for its main activity the preservation of the site of Fort Mitchell.

New York City

Prospectus, 1924. Brooklyn Botanic Garden Record. Vol. 13, No. 1, January, 1924, pp. 1-20.

Here is the outline of a treatise on botanic garden educational work. The sub-heads are: *Cooperation with Local Schools*, *Public Lectures and Docentry*, *Courses of Instruction* and *Other Educational Features*.

The Egyptian Expedition 1922-1923. Part II of the Bulletin of The Metropolitan Museum of Art. Vol. 18, No. 12, December, 1923, pp. 53, illustrated.

When Lord Carnarvon made his dramatic discovery at Luxor, he cabled a request for help to The Metropolitan Museum of Art, whose expedition had already mobilized for another season of work upon adjacent sites. The Museum gave its willing aid and as a result it now tells its own story of the discovery in this booklet.

An introduction by A. M. Lythgoe is followed by an account of work at the tomb of Tutenkhamon by Arthur C. Mace. There is also an account of the Museum's own work at Thebes by Herbert E. Winlock and of graphic work in the nearby valley under the direction of N. de Garis Davies.

Providence

The Collector. Bulletin of the Rhode Island School of Design. Vol. 12, No. 1, January, 1924, pp. 3-4.

This interesting anonymous essay may be summarized by a few quoted sentences.

"It has been aptly said that all mankind may be divided into two races—those who accumulate, and those who collect. The one includes those who follow blindly the instinct to gather objects aimlessly, and the other those who bring together material with order

and purpose. . . . This class of collectors may be divided into four groups. There is the miser who brings together his collection with system, but hides it for his own enjoyment. . . . The second group includes those who acquire a collection purely as a business investment, who look forward to a return of their money and a profit in proportion to their shrewdness as collectors. . . . The third group is a very laudable one. In it are the collectors who have acquired their treasures through appreciation of their inherent merit, who have enjoyed the chase and the ultimate possession and who are willing to pass on some of this pleasure to others. . . . Such collectors furnish the material that passes through our auction rooms and makes it possible for them to live. . . . The fourth and most important group is made up of those who have acquired their treasures with wisdom, always striving to improve their standards. They are people of wide vision, who do not like to have all their efforts brought to naught in the auction room. They realize that by giving their collections to a museum, and making the gift without condition, the importance of the gift will be properly emphasized. But, above all, they have the desire to bring joy to the thousands who yearly visit the museum, and to make accessible beautiful and costly objects which would otherwise be beyond the reach of the public. It is chiefly through this unselfish and broad minded action that the American museums have been able to accomplish so much."

SANTA FE

Annual Report of the School of American Archaeology for the Year 1923. EL PALACIO. Vol. 16, No. 1, January 1, 1924, pp. 3-8.

Part II of this report is devoted to the Museum of New Mexico at Santa Fe and The San Diego Museum—both under the same director.

There is evidence of successful coordination of effort between related institutions in each city. One example is mentioned as follows: "Most important record is the consolidation of the libraries of the San Diego Museum, the San Diego Natural History Society and the San Diego Medical Association, incorporated with all the other scientific and educational institutions of the city into the San Diego Scientific Library."

WASHINGTON, D. C.

Report of the Secretary of the Smithsonian Institution for the Year Ending June 30, 1923. (Washington, D. C., Government Printing Office, 1923, pp. iv plus 125).

This is the usual preliminary booklet which will be reprinted in the larger bound *Annual Report of the Smithsonian Institution.* The last of the large volumes to appear was the one for the year ending in 1921.

It is difficult to single out any one activity as unique, but one is impressed by the uniform progress that has been made with relatively scant means.

Report on the Progress and Condition of the United States National Museum for the Year ending June 30, 1923. (Washington, D. C., Government Printing Office, 1923, pp. ix plus 205, frontispiece, 50 cents cloth bound).

Generosity and a helping hand have not failed at the National Museum. More than nine thousand specimens were distributed, mainly to schools and colleges, during the year. There were fifty-two sendings to meet special needs. Nearly 35,000 duplicates were sent out in exchange, and over 12,000 specimens were lent to specialists.

Acquisition of the large collection of numismatic material formerly exhibited in the U. S. Mint at Philadelphia, is of unparalleled importance.

"During the year the cooperation with teachers of the local public schools was extended to include a series of talks on Museum collections by members of the staff of the departments of arts and industries and of history, before public school teachers, some 30 or 40 groups of teachers being reached in this way.

"An innovation this year was the preparation of two traveling exhibits, of about 100 specimens each, illustrating somewhat technically the principal processes of the graphic arts, installed in twelve frames without glass 28 by 44 inches, ready to be hung. These are

available for loan for two weeks to a month, the only expense being for expressage.

"The regular distribution of Museum volumes and separates to libraries and individuals on the mailing lists aggregated 63,869 copies, besides 8,660 copies supplied in response to special applications."

And we are told that this work went on under very adverse conditions. "The Museum has difficulty in making both ends meet, operating as it has had to on practically the same appropriations for the past 10 or 15 years. It is only by rigid economy and by the omission of many things that should be done that the year ends without a deficit."

Canada

Victoria Memorial Museum. By William McInnes, Director. *In Report of the Department of Mines for the Fiscal Year Ending March 31, 1923.* (Ottawa, Canada, Printer to the King's Most Excellent Majesty, 1923, pp. 27-35).

In a general way, the tenor of the report will be indicated by the following quoted passages.

"The officers of the Biological Division of the National Museum . . . and of the Anthropological Division, . . . in addition to the work necessary for the upkeep and improvement of the exhibits in the public exhibition halls, have devoted their time to research work.

"The course of free public lectures, on Saturday mornings for children and on Wednesday evenings for adults, was continued during the winter. The Auditorium was also in great demand by scientific, literary, and other societies, and was occupied on fifty evenings in addition to those taken up by the Museum lecture course.

"Although the exhibits in the Museum are continually being augmented and improved, the need for greater space becomes more and more apparent, and until this is provided the exhibits must fall short of our conception of a truly National Museum of Canada."

England

Annual Report of The Bristol Museum and Art Gallery for the Year Ending September 30, 1923. (Bristol, England, 1923, pp. 26, illustrated).

If it is fair to any publication to review it by seizing upon a single passage, then it must be fair to this report to quote one paragraph. The italics are ours.

"Enquiries and requests for assistance in the determination of the most varied material have increased at a rapid rate, and much time and research on the part of every member of the staff is taken up with this work alone, which is far from being a loss to the Museum. *The great increase in gifts is largely attributable to this source.*"

The Director of this institution is Herbert Bolton, President of the Museum Association of Great Britain.

NEW BOOKS

Japanese Sculpture of the Suiko Period. By Langdon Warner. With an historical introduction by Lorraine d'O. Warner. (New Haven, The Yale University Press for The Cleveland Museum of Art, 1923, $25).

As we go to press, the mail brings an announcement of Warner's book, in part as follows:

"The art of the seventh century, the period covered by this volume, represents the foundations of all Japanese art. Remains of the period are so rare that it has been possible to include in this catalogue all the known examples and to illustrate every one.

"This book, the result of many years' study of the subject both in this country and in the Orient, was begun some years ago when Mr. Warner was in Japan as Sheldon Fellow of Harvard University, and completed during a residence of some months in Japan in connection with a preliminary survey for an expedition undertaken for The Cleveland Museum of Art.

"The plates were produced by one of the monasteries. Less than three hundred sets of the one hundred and twenty-nine full-page plates were made, and the edition is limited to two hundred and fifty copies.

"Mrs. Warner has prepared an historical introduction and an interesting prefatory letter has been written by Professor Asakawa of Yale University, the acknowledged authority on the social institutions of early and mediaeval Japan. There is, in addition, a glossary of technical terms in English, Japanese, Chinese, and Sanskrit; a detailed description of the objects treated; a comparison of halo designs and much other material not hitherto available, even in Japanese."

Pan the Piper and other Marvelous Tales. By Anna Curtis Chandler (New York, Harper & Brothers, 1923, pp. xxvii plus 234, illustrated).

Thousands of children have heard Miss Chandler at The Metropolitan Museum of Art and so her stories have been imprinted upon thousands of memories, but now some of the tales are recorded in print. *Pan the Piper* is exactly the antipode of most books—it is a book written for its illustrations; the pictures do not illustrate the text but rather they are the reason for the text. Each one of them is a picture of a museum object.

MAGAZINE ARTICLES

The Peabody Museum Collections. Yale Alumni Weekly. Vol. 23, No. 15, December 28, 1923, pp. 401-405, illustrated.

This is a brief symposium by curators of the various departments—Vertebrate paleontology, Invertebrate paleontology, Zoology, Mineralogy and Anthropology. A page of architects' notes is appended.

Field Museum Has Well-Equipped Printing Plant. The Inland Printer. Vol. 72, No. 3, December 1923, pp. 474-475, illustrated.

This is a brief description of the plant from the viewpoint of the professional printer. Incidentally it suggests that many museums might be better known if they would take advantage of trade papers to describe some of their special departments.

"Michael, Rubens, and Some More of Us," In the Children's Museum, Cleveland. By Katherine Gibson. The American Magazine of Art. Vol. 15, No. 1, January, 1924, pp. 707-710, illustrated.

This is an impressionistic account of conversations between various poor children and the instructor at the Museum. It allows one to gather how some of the youngsters react and to see the results of museum influence upon a talented boy.

The Circulation Department of the Victoria and Albert Museum. The Museums Journal, Vol. 23, No. 5, November, 1923, pp. 117-118.

A matter of concern to the museumists of Great Britain is presented so fully and yet so briefly in this editorial, that we may quote it here in its entirety.

"The administration of the department of the Victoria and Albert Museum which was created to assist museums in the provinces is a matter of legitimate interest to the latter institutions, and for this reason we need offer no apology for referring to it in these pages.

"Elsewhere in this issue we announce the retirement of another senior officer in this department—the third who has left within the last few years.

"When the Secretaryship of the Circulation Collections became vacant in 1920 the post was abolished and the duties were assigned to an officer of lower grade—an assistant keeper—in spite of the fact that this section is larger than most of those under a keeper in the museum, and presumably entails much heavier work as the examples are constantly on the move, whereas those of the other departments are practically stabilized.

"It was subsequently decided to exchange the collections sent to the provinces every two years instead of annually as formerly, and to charge the localities concerned half the cost of carriage of the collections issued to them instead of the small nominal sum previously in force. The reduction by one half of the number of collections issued may have necessarily followed the abolition of the senior post; but in regard to this and other matters we are concerned to know how far

he process of victimizing the provinces is to e carried.

"Again, with reference to the vote for purhases, as long ago as 1898 the Select Comittee which reported on the Museums of he Science and Art Department—the Vicoria and Albert Museum was one of them—uggested that the Circulation Department hould be made as distinct as possible, giving t a special vote in the estimates. The first of hese proposals was put into operation at the nstance of the Committee on the rearrangeent of the Victoria and Albert Museum in 908. The fact that an expert post correponding to that in other sections of the mueum has been substituted for the administrative position held by the Officer formerly n control of this Section is clearly contrary o this decision; whilst as far as we can gather from the estimates, the separate vote has not materialized. The Circulation Department as recognized in 1908 consisted only of those objects that could be spared from the permanent collections; it must therefore be quite obvious that without a special grant the circulation collections cannot approximate to any semblance of completion or sequence.

"We fully appreciate the importance of economy at the present time; but it should not be exercised mainly at the expense of the provinces whose needs are much greater than those of our already overcrowded national museums; and we are strongly of opinion that some reorganized separate department —possibly directly responsible to the Board of Education—might, with advantage, include all the activities of the national museums in regard to those in the provinces."

OTHER PUBLICATIONS

Appreciation of Pictures. Compiled by Bertha f. Hebb. Bureau of Education, School Leaflet, No. 13. (Washington, D. C., Governnent Printing Office, October 1923, pp. 15, cents).

"Nearly every progressive city in the Jnited States is making use of some form of icture study in its public-school system. A arge supply of pictures is, in fact, indispensible for the adequate teaching of such subects of the curriculum as nature study, umane education, geography, and history. Pictures are also of value in stimulating an nterest in the celebration of holidays.

"In a number of cities the study is pursued or the purpose of teaching the value of and ultivating a love for beautiful works of art. The two uses, however, may be and are frequently combined.

"The Bureau of Education receives many nquiries concerning the study of pictures. It lso receives many courses of study and many ity superintendents' reports containing sugestions along these lines. From such courses f study and reports, lists of pictures studied n a few city school systems have been comiled, namely, Cedar Rapids, Iowa; Houston, Texas; Indianapolis, Ind.; Kenosha, Wis.; New York, N. Y.; Omaha, Nebr.; Piqua, Ohio; Pittsburgh, Pa.; Steelton, Pa.; and West Allis, Wis."

This leaflet contains the information indicated in the preceding paragraph.

Consolidation of Schools and Transportation of Pupils. By J. F. Abel. Bureau of Education, Bulletin, 1923, No. 41. (Washington, D. C., Government Printing Office, 1923, pp. iii plus 135, illustrated, 25 cents).

The fundamental changes which have come over the adminstration of rural education during recent years, must be a deep concern of every museum which can see for the future an extension of museum educational facilities beyond the centers of urban population.

This survey treats the subject historically and gives also a detailed statement of present conditions in general and for each state.

Report of the Commissioner of Education for the Year Ending June 30, 1923. (Washington, D. C., Government Printing Office, 1923, pp. iii plus 34, 5 cents).

Though there is a great deal reported in this publication, still its most noticeable feature, to the curious outsider, is perhaps the omission of any reference to the proposed new Department of Education.

REVIEWING OURSELVES

Soon we Shall Illustrate

Edward W. Bok once tried to arouse interest in city clean-up by publishing articles about model cities; the results were nil. Then he took to publishing pictures of dirty cities and at once communities all over the United States began to clean house with fervor.

Remembering all the mollifying articles that we have printed about historical societies and noticing the uncomplimentary articles that are beginning to appear, one might almost think that we had learned a lesson from Bok.

Mr. Parker's article on *Unhistorical Museums* is very mild. He could have mentioned examples.

Success Without Imitators

Usually one has but to succeed, and forthwith the imitators spring up. This never fails to happen when imitators are not needed, but when they would be welcomed, they are slow to appear.

The Educational Museum of the St. Louis Public Schools is a howling success, and it has always been a howling success, and yet there is only one city—Cleveland—that has taken the example to heart. Still we beg to think that some day every progressive school system in the country will have its school museum.

Short But Important

This number of Museum Work contains a new department: *Short Articles*—not *unimportant* articles, but *short* ones. Messrs. Hekking, de Young and Madison have led off with a trio of articles which for importance would be hard to beat.

It takes no longer to write a short article than it does to dictate a letter, so the Editor should be swamped.

To Light or Not to Light

Speaking, as Mr. de Young does, of daylight in museums, we quote the Menasha Record which in turn quotes Scientific American in which Dr. F. A. Lucas is quoted as follows: "Tests show conclusively that electric light is much less harmful than daylight." And then quoting Sir Sidney Harmer, Dr. Lucas is quoted as saying, 'A gallery without windows, lighted entirely by electricity, preferably not arc lights, would have great advantages.' The failure to produce a transparent nonactinic glass capable of filtering out the destructive elements from sunlight, means that museum authorities must turn to electric light for the solution of the problem. It is estimated that the gain in wall space from the omission of windows would offset the cost of electric light. It also would eliminate dark corners in exhibition halls.

Our Book Notes

A certain author reminds us that in referring to his book without reviewing it in full, we have made it appear as not worth reading.

This brings us to the point of mentioning the purpose of the notes which appear each month under the title: *Just Published*. They are not intended to spare any museumist the reading of a publication in which he is interested, nor to thrust opinions down his throat. Instead, we aim just to list current publications which bear upon museum work and to give some little indication of their contents.

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